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The Oratorio Anthology

Soprano

Compiled and Edited by Richard Walters

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Contents

4 NOTES AND TRANSLATIONS

Johann Sebastian Bach

CANTATA No. 21

16 Seufzer, Thränen, Kummer, Noth (Sighing, weeping, sorrow, need)

CANTATA No. 68

20 Mein gläubiges Herze (My heart ever faithful)

MAGNIFICAT

28 Quia respexit

31 oboe part

PASSIO SECUNDUM JOANNEM

(St. John Passion)

33 Zerfliesse, mein Herze (My heart breaks in anguish)

47 Ich folge dir gleichfalls (I follow Thee also)

43 flute part

PASSIO SECUNDUM MATTHÆUM

(St. Matthew Passion)

54 Blute nur, du liebes Herz (Bleed and break, thou loving heart)

58 Ich will dir mein Herze schenken (Lord, to Thee my heart is given)

WEIHNACHTS-ORATORIUM

(Christmas Oratorio)

64 Nur ein Wink von seinem Händen (Naught against the pow'r)

Ludwig van Beethoven

CHRISTUS AM ÖLBERGE

(Christ on the Mount of Olives)

73 Preist der Erlösers Güte

Gabriel Fauré

REQUIEM

80 Pie Jesu

George Frideric Handel

JEPHTHA

90 Tune the soft melodious lute

JOSHUA

85 Oh! had I Jubal's lyre

JUDAS MACCABÆUS

94 O liberty, thou choicest treasure

MESSIAH
104 Rejoice greatly, O daughter of Zion
97 I know that my Redeemer liveth
112 If God be for us

SAMSON
120 Let the bright Seraphim
127 trumpet part

Franz Joseph Haydn

DIE JAHRESZEITEN
(The Seasons)
129 Welche Labung für die Sinne (O how pleasing to the senses)

DIE SCHÖPFUNG
(The Creation)
141 Nun beut die Flur (With verdure clad)
148 Auf starkem Fittige (On mighty pens)

STABAT MATER
160 Quis non posset

Felix Mendelssohn

ELIJAH
167 Hear ye, Israel! (Höre Israel)

Wolfgang Amadeus Mozart

MASS IN C MINOR
177 Laudamus te

VESPERAE SOLENNES DE CONFESSORE
187 Laudate Dominum

Giovanni Battista Pergolesi

STABAT MATER
196 Cujus animam gementem
200 Vidit suum dulcem natum

Henry Purcell

COME YE SONS OF ART
192 Bid the Virtues, bid the Graces

Gioachino Rossini

STABAT MATER
203 Inflammatus et accensus

Antonio Vivaldi

GLORIA
217 Domine Deus
223 violin or oboe part

Notes and Translations

Johann Sebastian Bach
1685-1750

CANTATA No. 21
Ich hatte viel Bekümmernis
(I had a great affliction)
BWV 21
c1714 (or before; the date of composition is uncertain)
text attributed to Salomo Franck (1659-1715), based on I Peter 5:6-11, and Luke 15:1-10 (the Luther German Bible)

Possibly first performed June 17, 1714, the third Sunday of Trinity in the church year. The aria describes the pain of an anguished heart which can only be comforted by the peace of God.

Seufzer, Thränen, Kummer, Noth	***[Sighing, weeping, sorrow, need]***
Seufzer, Thränen, Kummer, Noth,	*Sighs, tears, grief, distress,*
ängstlich Sehnen,	*nervously watching,*
Furcht und Tod	*fear and death*
nagen mein beklemmtes Herz,	*gnaw at my anguished heart,*
ich empfinde Jammer, Schmerz.	*I feel misery, pain.*

CANTATA No. 68
Also hat Gott die Welt geliebt
(Thus has God loved the world)
BWV 68
1725
text possibly by M. von Ziegler (to whom the cantata is dedicated), based on Acts 10:42-48, and John 3:16-21 (the Luther German Bible)

The church cantata was first performed on Whit Monday, May 21, 1725, in Leipzig. The music for "Mein gläubiges Herze" is an enlarged arrangement of "Weil die wollenreichen Herden" from Bach's secular cantata *Was mir behagt, ist nur die muntre Jagd* (lost).

Mein gläubiges Herze	***[My heart ever faithful]***
Mein gläubiges Herze,	*My faithful heart,*
frohlokke, sing', scherze,	*rejoice, sing, make merry,*
dein Jesus ist nah!	*your Jesus is near!*
Weg Jammer,	*Away misery,*
weg Klagen,	*away complaining,*
ich will euch nur sagen	*to you I will say only*
mein Jesus ist da.	*my Jesus is here.*

Dates throughout are for first performances unless otherwise noted. The bracketed aria titles are those used when performing the singing English translation found in the musical score. The notes in this section are by the editor.

MAGNIFICAT

BWV 243a and 243
1723

text taken from Luke 1:46-55, from the Vulgate (the 4th century, authorized Roman Catholic Latin translation of Bible); besides these verses a Magnificat (the canticle of the Virgin) traditionally includes two additional verses of the Lesser Doxology "Gloria Patri et Filio"

Composed for Bach's first Christmas in Leipzig. It was later revised (c1728-1731) and transposed from E-flat to D. The revision replaces recorders with flutes and omits 4 interpolated hymns (laudes), which had previously rendered the text appropriate to the Christmas season. The revised Magnificat was possibly first performed July 2, 1733 for the Feast of the Visitation of Mary. The Magnificat was sung in German for Sunday vespers, and in Latin on Christmas Day.

Quia respexit

This is the third movement of the revised Magnificat (fourth movement of the original version). The text is based on Luke 1:48. Scored for oboe and continuo.

Quia respexit humilitatem	*For he has regarded the low estate*
ancillæ suæ:	*of his handmaiden:*
ecce enim ex hoc beatam me	*behold, for from this time,*
dicent .	*may I be called blessed.*

PASSIO SECUNDUM JOANNEM

(Johannes-Passion/St. John Passion)
BWV 245
1724

libretto based primarily on *Der für die Sünden der Welt gemarterte und sterbende Jesus* (Jesus tortured and dying for the sins of the world) by Barthold Heinrich Brockes (1712), with some additional free texts from a 1704 Passion libretto by Christian Heinrich Postel (free text refers to poetry that is not an adaptation or paraphrase of Scripture), with adaptations and additional material by the composer

Composed in 1723, the Passion was first performed on Good Friday, April 7, 1724 at Thomaskirche, Leipzig. The piece was revised, with additions, deletions and substitutions, for performances in 1725, but basically restored to the original version for performances in c1730 and 1740. A Passion is a musical setting of Jesus' sufferings and death as related by one of the four Gospel writers. Brockes' libretto, cited above, was the most often set of Passion librettos by composers in the 18th century.

Ich Folge dir gleichfalls *[I follow Thee also]*

From Part I (no. 13), the aria is scored for flute (or flutes) and continuo; a free text, largely unaltered from Brockes' libretto. The aria relates Simon Peter's feelings as he follows the bound Jesus, being led away to the high priest, Annas.

Ich folge dir gleichfalls	*I follow you also*
mit freudigen Schritten	*with joyful steps*
und lasse dich nicht,	*and leave you not,*
mein Leben, mein Licht.	*my life, my light.*
Befördre den Lauf	*Hasten the flow*
und höre nicht auf,	*and stop not*
selbst an mir zu ziehen,	*to draw me to yourself*
zu schieben, zu bitten.	*to lead, to intercede.*

Zerfliesse, mein Herze *[My heart breaks in anguish]*

From Part II (no. 63), scored for flutes, oboes da caccia, and continuo. The free text is from Brocke's libretto. A song of sorrow following the death of Jesus. Bach borrowed from the Gospels of Matthew and Mark, quoting their mention of the temple veil tearing and the earth quaking. This aria follows, at the point where both Gospels mention Mary Magdalene and Mary the mother of Jesus looking on from afar.

Zerfliesse, mein Herze,	*Dissolve, my heart,*
in Fluten der Zähren	*in floods of tears*
dem Höchsten zu Ehren!	*the Highest to honor!*
Erzähle der Welt	*Tell the world*
und dem Himmel die Not:	*and heaven the sorrow:*
Dein Jesus ist tot!	*Your Jesus is dead!*

PASSIO SECUNDUM MATTHÆUM

(Matthäus-Passion/St. Matthew Passion)
BWV 244
1727 or 1729
libretto by Picander, a pseudonym for Christian Friedrich Henrici (1700-1764); it is probable that the free text poems only were by Henrici (free text refers to poetry that is not a paraphrase or adaptation directly from Scripture), with biblical narrative from the Gospel of Matthew and some chorale texts by the composer

The date of first performance of the Passion is in dispute, occuring at Thomaskirche, Leipzig, on either April 11, 1727 or April 15, 1729. A revised version was performed March 30, 1736. A Passion is a musical setting of Jesus' sufferings and death as related by one of the four Gospel writers

Blute nur du liebes Herz *[Bleed and break, thou loving heart]*

From Part I (no. 12), scored for flues, strings and continuo. A lament for the mother of Judas Iscariot, following the announcement of his intent to betray Jesus.

Blute nur,	*Only bleed,*
du liebes Herz!	*you beloved heart!*
Ach! ein Kind,	*Oh, a child*
das du erzogen,	*that you brought up,*
das an deiner Brust gesogen,	*that nursed at your breast,*
droht den Pfleger zu ermorden,	*threatens to murder the guardian*
denn es ist zur	*for (the child) has*
Schlange worden.	*become the serpent.*

Ich will dir mein Herze schenken *[Lord, to Thee my heart is given]*

From Part I (no. 19), scored for 2 oboes d'amore and continue. An expression of eternal love between Christ and his disciples, following the institution of the Eucharist.

Wiewohl mein Herz in Tränen schwimmt,	*Although my heart swims in tears,*
dass Jesus von mir Abschied nimmt,	*that Jesus departs from me,*
so macht mich doch sein Testament erfreut:	*I am still delighted by His Testament:*
Sein Fleisch und Blut,	*His flesh and blood,*
o Kostbarkeit,	*O precious gift,*
vermacht er mir in meine Hände.	*He bequeaths into my hands.*
Wie er es auf der Welt	*As he was in the world*
mit denen Seinen nicht böse können meinen,	*with those He could never intend to harm,*
so liebt er sie bis an das Ende.	*so He loves them until the end.*
Ich will dir mein Herze schenken,	*I will give you my heart,*
senke dich,	*lower yourself,*
mein Heil, hinein!	*my salvation, there in!*
Ich will mich in dir versenken;	*I lose myself in you;*
ist dir gleich die Welt zu klein,	*as for you the world is too small*
ei so sollst du mir allein	*so, to me, are you alone*
mehr als Welt und Himmel sein.	*more than earth and heaven.*

WEIHNACHTS-ORATORIUM
(Christmas Oratorio)
BWV 248
1734-1735
text attributed to Picander, a pseudonym for Christian Friedrich Henrici (1700-1764); based on Luke 2:1, 3-12, and Matthew 1:1-12 (the Luther German Bible)

The Weihnachts-Oratorium is actually a collection of six individual church cantatas, designed to be performed at each of the six church events between Christmas and Epiphany. The piece contains newly composed music and adaptations from three secular cantatas (BWV 213-215). The first cantata was first performed on Christmas Day, 1734 at Thomaskirche, Leipzig. The remaining cantatas followed in order on the second and third days following Christmas, on New Year's Day (Feast of the Circumcision), on the Sunday after New Year, and on the Feast of the Epiphany. Performances took place at both Thomaskirche and Nikolaikirche, Leipzig.

Nur ein Wink von seinem Händen *[Naught against the pow'r]*

From Part 6 (the sixth cantata), Feast of the Epiphany, based on Matthew 2;7-12. A warning to King Herod, who has sent wise men to search for the baby Jesus. He has hidden his intention to kill the child, professing a desire to worship the baby king.

Du Falscher, suche nur den Herrn zu fällen,	*You false one, who seeks only the Lord to fell,*
nimm alle falsche List, dem Heiland nachzustellen;	*take all false cunning to waylay the Savior;*
der, desen Kraft kein Mensch ermisst,	*He whose strength no one can measure*
bleibt doch in sichrer Hand.	*remains after all in safe hand.*
Dein Herz, dein falsches Herz ist schon,	*Your heart, your false heart is already,*
nebst aller seiner List, des Höchsten Sohn,	*together with all your cunning, to the Highest's Son,*
den du zu stürzen suchst, sehr wohl bekannt.	*whom you seek to fell, very well known.*
Nur ein Wink von seinen Händen	*Only a wave from His hands*
stürzt ohnmächtger Menschen Macht,	*dashes powerless humanity's might,*
Hier wird alle Kraft verlacht!	*here will all strengh be derided!*
Spricht der Höchste nur ein Wort,	*Speaks the hightest only a word,*
seiner Feinde Stolz zu enden,	*his enemy's pride to end,*
o, so müssen sich sofort	*oh, thus must mortals immediately*
Sterblicher Gedanken wenden.	*change their thoughts.*

Ludwig van Beethoven
1770-1827

CHRISTUS AM ÖLBERGE
(Christ on the Mount of Olives)
Opus 85
1803
libretto by Franz Xaver Huber, based on the Gospel accounts of Jesus in the Garden of Gethsemane

First performed April 5, 1803 at the Theater am Wien (Vienna). Revised 1804-1811. The aria is presented in the final form.

Preist des Erlösers Güte

The soprano sings the role of a Seraph who appears to Christ in the Garden of Gethsemane, revealing to him his fate.

Erzittre Erde,	*Tremble, earth,*
Jehova's Sohn liegt hier!	*God's Son lies here!*
sein Antlitz tief in Staub gedrückt,	*his face deep in dust depressed,*
vom Vater ganz verlassen,	*by the Father entirely abandonned,*
und leidet unnennbare Qual.	*and suffers unutterable torment.*
Der Gütige!	*The benevolent one!*
er ist bereit,	*He is willing,*
den martervollsten Tod	*a martyr's death*
zu sterben, damit die Menschen,	*to die, so that the people,*
die er liebt,	*that he loves,*
vom Tode auferstehen	*from death arise*
und ewig leben!	*and eternally live.*

Preist des Erlösers Güte,	*Praise the Redeemer's kindness,*
preist Menschen preist seine Huld!	*People praise thy favor!*
Er stirbt für euch aus Liebe,	*He dies for you out of love,*
sein Blut tilgt eure Schuld.	*His blood wipes out your guilt.*
O Heil euch! ihr Erlösten,	*O rejoice! you redeemed,*
euch winket Seeligkeit,	*you receive bliss,*
Wenn ihr getreu in Liebe,	*when you constant in love,*
in Glaub' und Hoffnung seid.	*in faith and hope remain.*
Doch weh! die frech entehren	*But woe the impudent, dishonoring*
sas Blut, das für sie floss,	*the blood that for them flowed,*
sie trifft der Fluch des Richters,	*they meet with the curse of the judge,*
Verdammung ist ihr Loos.	*damnation is their lot.*

Gabriel Fauré

1845-1924

REQUIEM

Opus 48
1888
text is from the traditional Latin Requiem Mass of the Roman Catholic liturgy; Requiem ("rest") is a Mass for the dead

The manuscript is dated 1887. First performance at the Church of the Madeleine, Paris, January 16, 1888. Revisions and additions made 1887-1890 and in 1893. The first version (scored for violas, cellos, basses, harp, timpani, organ, and violin solo) included a boy choir and boy soloist, and consisted of five movements: Introit et Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In Paradisum. The 1893 version adds the Offertoire and Libera me and includes adult soloists and brass. The 1900 revision and orchestration expands to full orchestra, adding more strings as well as woodwinds. Fauré's Requiem does not conform to the liturgical requirements of the Roman Catholic Church. The Dies Irae is omitted, except for the last two lines, which appear as the Pie Jesu.

Pie Jesu

Pie Jesu Domine,	*Holy Jesus Lord,*
Dona eis requiem,	*Give them rest,*
sempiternam requiem.	*eternal rest.*

George Frideric Handel
1685-1759

JEPHTHA
1752
libretto by Thomas Morell (1703-1784), quoting and paraphrasing Judges 11, *Jephthes Sive Votum* (1554) by G. Buchanan, Milton's "Nativing Ode," Addison's "The Campaign," and John Pope's "Essay on Man"

First performance at the Theatre Royal at Covent Garden, London, February 26, 1752. *Jephtha* was revived in 1758 "with new additions and alterations." The oratorio is based on the story of the Jews' defeat of the Ammonites.

Tune the soft melodious flute

From Act II. In praying for victory, Jephtha has made a vow to sacrifice whoever comes through the doors of his house upon his return if God allows him to win the battle. He returns victorious. Iphis, his daughter, is the first to appear from his house, singing "Tune the soft melodious flute." The aria was one of the additions made for the 1758 Covent Garden revival.

JOSHUA
1748
libretto by Thomas Morell (1703-1784), based on the book of Joshua

Composed July and August, 1747. First performance took place March 9, 1748 at Theatre Royal at Covent Garden, London. The oratorio tells the story of the Jewish conquest of Canaan under the leadership of Joshua.

Oh! had I Jubal's lyre

The aria is sung in Act III by Achsas, Caleb's daughter, declaring her love for her fiancé Othaniel, a young chieftan. Handel originally composed the melody in his teens, and it was first used in *Psalm Laudate Pueri* of 1702.

JUDAS MACCABÆUS
1747
libretto by Thomas Morell (1703-1784), based on the book of the Maccabees and the twelfth book of Josephus' *Antiquities of the Jews*

Commissioned by Frederic, Prince of Wales. First performed at the Theatre Royal at Covent Garden, April 1, 1747. Revisions and additions were made for frequent new productions, in 1748, then annually from 1750 through 1759. The oratorio relates the restoration of liberty to the Jews under leader Judas Maccabæus.

O liberty, thou choicest treasure

This aria is found in the conductor's score in the composer's handwriting, and the music had first appeared in Handel's *Occasional Oratorio* (1746). As Judas appeals to the patriotism of the Jews to rouse them in battle, an Israelite woman extols the virtues of liberty.

MESSIAH
1742
text by Charles Jennens (1700-1773), drawn from various biblical sources and the Prayer Book Psalter

Composed between August 22 and September 12, 1741. First performed April 13, 1742 at the Music Hall on Fishamble Street, Dublin. The performance was a benefit for several of the city's charities. The libretto is drawn from the Prophets, the Gospels, the Pauline Epistles, and Revelation, detailing the prophecy of Christ's coming, his life, death resurrection, promise of second coming, and the response of believers. *Messiah* is theological in nature, not the more common dramatic Handelian oratorio. The soloists are impersonal, and the chorus assumes an expanded role as commentators. Many changes and additions were made in the oratorio, with 13 revisions of the score in the years 1743-1759. Many of the solo movements were sometimes sung by different voice types in different versions and keys, a practice the composer directed.

Rejoice greatly, O daughter of Zion

From Part I. The text is based on Zechariah 9:9-10. The aria was originally written in 12/8 meter, and was re-composed in 4/4, probably in 1750. The 4/4 version was used exclusively from that time forward by Handel.

I know that my Redeemer liveth

From Part III. The text is based on Job 19:25-26, the words of Job, who is in the depths of despair when sunlight breaks through the clouds, and on I Corinthians 15:20. Though the aria was never fully recomposed, text underlay was variously altered.

If God be for us

From Part III. The text is based on Romans 8:31, 33-34. Though originally composed for soprano, the aria was actually transposed for alto for the first performance in 1742. It was first sung in the original soprano version in 1749.

SAMSON

1743
libretto adapted by Newburgh Hamilton from Milton's *Samson Agonistes* and other poems

Composed 1741. First performed February 18, 1743, at the Theatre Royal at Covent Garden, London. Additions and revisions were made for performances in 1745 and 1754. The oratorio relates the story from Judges, with the addition of the character of Micah.

Let the bright Seraphim

From Act III. Samson has just pulled down the Philistine temple, and has perished with his enemies in the rubble. Samson's father asks the Israelites to stop mourning and rejoice in his son's heroism. An Israelite woman sings joyfully of the angels united in their praise of Samson. In the context of the complete oratorio the aria has no *da capo*, but an excerpted performance requires one to complete the form of the music. There is a prominent solo trumpet obbligato in the orchestra part (provided in this edition).

Franz Joseph Haydn

1732-1809

DIE JAHRESZEITEN

(The Seasons)
1801
libretto by Baron Gottfried van Swieten after "The Seasons," a lengthy pastoral poem by James Thomson, translated into German by Barthold Heinrich Brockes

Begun in 1799, the oratorio was first performed May 20, 1801. Under Haydn's direction and consent, a singing English translation by Swieten (adapting the original poem by Thomson) was included in the first edition of the oratorio, published in 1802 by Breikopf & Härtel. (A German-French edition was also released at the same time.) The aria below is from Summer.

Welche Labung für die Sinne	*[Oh how pleasing]*
Wilkommen jetzt, o dunkler Hain,	*Welcome now, o shady grove,*
wo der bejahrten Eiche Dach	*where the aged oak dome*
den kühlenden Schirm gewährt,	*which cooling shelter has been,*
und wo der schlanken Espe Laub	*and where the slim Aspen leaves*
mit leisem Gelispel rauscht!	*with faint whisper rustle!*
Am weichen Moose rieselt da	*On the soft moss trickles here*
in heller Flut der Bach,	*in clear flood the brook,*
und frölich summend irrt und wirrt	*and cheerful hum, confused and jumbled,*
die bunte Sonnenbrut.	*the bright colored sun-brood.*
Der Kräuter reinen Balsam-duft	*The herbs clean balmy-scent*
verbreitet Zephirs Hauch,	*spread Zephyr's breath,*
und aus dem nahen Busche tönt	*and from the nearby thicket sounds*
des jungen Schäfers Rohr.	*the young shepherds reed-flute.*

Welche Labung für die Sinne!	*What refreshment for the senses!*
Welch' Erholung für das Herz!	*What recovery for the heart!*
Jeden Aderzweig durchströmet,	*Through each vein streams,*
und in jeder Nerve bebt	*and in each nerve shakes*
erquikkendes, erquikkendes Gefühl.	*revived, revived feeling.*
Die Seele wachet auf	*The soul awakes*
zum reizenden Genuss,	*to the enticing pleasure,*
und neue Kraft erhebt	*and new strength uplifts*
durch milden Drang die Brust.	*by gentle pressure, the breast.*

DIE SCHÖPFUNG
Ein Oratorium für jeden Geschmack und jede Zeit

THE CREATION
An Oratorio for All Tastes and Times
1798
libretto attributed to T. Linley or Lidley (sources are unclear about his name), translated from the original English to German and abridged by Baron Gottfried van Swieten, based on chapters from Genesis, selected Psalms, and paraphrases of Milton's *Paradise Lost*

Composition began in 1796. A first, private performance of the oratorio was given April 30, 1798 at the Schwartzenberg Palais (preceded by an open rehearsal April 29). First public performance given March 19, 1799. Haydn composed the piece in German, but the English version followed quickly, being basically the original libretto adapted by Swieten. (One of the primary manuscript scores used by Haydn to conduct has both German and English.) English was included in the first published edition, 1800. Since it was the composer's intention that the piece be heard in English in English-speaking countries, in the editor's opinion that is the appropriate language in those locales.

In 1801 Haydn composed a Mass in B-flat that is known as *Schöpfungmesse* (Creation Mass), but this piece is entirely different from the oratorio *Die Schöpfung.* (In the "qui tollis" of the mass Haydn quotes from the oratorio *Die Schöpfung.*)

Nun beut die Flur *[With verdure clad]*

From Part I. In the recitative Gabriel, the soprano role, quotes Genesis 1:11. In the aria Gabriel breaks into song over the beauty that has just been created.

Und Gott sprach:	*And God spoke:*
Es bringe die Erde Gras hervor,	*Let the earth bring forth grass,*
Kräuter, die Samen geben,	*herbs, which yiled seeds,*
und Obstbäume, die Früchte bringen	*and fruit trees, whose harvests yield*
ihrer Art gemäss,	*according to their species,*
die ihren Samen in sich selbst haben	*which have their seeds inside themselves*
auf der Erde,	*on the earth,*
und es ward so.	*and it was so.*
Nun beut die Flur das frische Grün	*Now the fresh green meadow*
dem Auge zur Ergötzung dar;	*which delights the eye;*
den anmuthsvollen Blick	*the charming appearance*
erhöht der Blumen sanfter Schmuck.	*is enhanced by flower's tender ornament.*
Hier duften Kräuter Balsam aus;	*Here the balsam herbs are fragrant;*
hier sprosst den Wunden Heil.	*here sprouts the healing plant.*
Der Zweige krümmt der goldnen Früchte Last;	*the branch bends with golden fruit's weight*
hier wölbt der Hain zum kühlen	*here arches the grove in cool*
Schirme sich; den steilen Berg	*protective cover; the steep mountain*
bekrönt ein dichter Wald.	*is crowned with a thick forest.*

Auf starkem Fittige *[On mighty pens]*

From Part II. Gabriel quotes Genesis 1:20 in the recitative. The aria is about the beauty and grace of birds in response to the verse of the recitative. "Pens," meaning wings, is a poetic reference to quill feathers of birds.

Und Gott sprach:	*And God spoke:*
Es bringe das Wasser	*Let the water bring forth*
in der Fülle hervor webende Geschöpfe,	*in abundance the moving creatures,*
die Leben haben, und Vögel,	*that have life, and birds,*
die über der Erde fliegen mögen	*which over the earth may fly*
in dem offenen Firmamente des Himmels.	*in the open firmament of the heavens.*
Auf starkem Fittige schwinget sich	*On strong wings soars*
der Adler stolz,	*the proud eagle,*
und teilet die Luft,	*and through the air,*
im schnellesten Fluge zu Sonne hin.	*in the swiftest flying up to the sun.*
Den Morgen grüsst der Lerche frohes Lied,	*The lark greets the morning with happy song,*
und Liebe, girrt das zarte Taubenpaar.	*and love, the tender pair of doves coo.*
Aus jedem Busch und Hain erschallt	*From every bush and grove resounds*
der Nachtigallen süsse Kehle,	*the nightingale's sweet fluting,*
noch drückte Gram nicht ihre Brust,	*no grief yet pressures his breast,*
noch war zur Klage nicht gestimmt	*still no lamentation tunes*
ihr reizender Gesang.	*his charming song.*

STABAT MATER
1767
text is traditional Latin from the Roman Catholic liturgy, a 13th century sequence attributed to the Franciscan Jacopone da Todi

Composed 1767, Eszterháza. No record of a performance exists from around that time, but the work was performed in the 1770s at Piaristenkirche in Vienna, conducted by the composer. Stabat Mater (literally translated as "mother standing") refers to Mary standing at the base of the cross. The text of the Stabat Mater is still used in the Roman Catholic Church for the Feast of the Seven Sorrows (September 15).

Quis non posset

Quis non posset contristari,	*Who would not be saddened,*
piam Matrem contemplari,	*contemplating Christ's mother,*
dolentem cum filio?	*sharing her Son's grief?*

Felix Mendelssohn
1809-1847

ELIJAH
(Elias)
Opus 70
1846
libretto by Julius Schubring, after I Kings 17-19, II Kings 2, and other biblical passages; English libretto by William Bartholomew

Composed summer of 1846. First performed August 26, 1846, at the Birmingham Festival, England. William Bartholomew was given the *Elijah* libretto in the middle of May, 1846, and was engaged to translate it into English for the August premiere, receiving sections as they were completed. Mendelssohn and Schubring had used Luther's translation of the Bible, interpolating and paraphrasing liberally. Bartholomew's task was not only to translate, but also to make the text agree with the King James Bible. He added the following disclaimer to the libretto of *Elijah:* "The author of this English version has endeavored to render it as nearly in accordance with the Scriptural Texts as the Music to which it is adapted will admit: the references are therefore to be considered rather as authorities than quotations."

The aria is presented in both English, the language of the premiere, and German, the working language of Mendelssohn's composition. It may be assumed that the composer intended for English speaking audiences to hear the piece in the vernacular.

Hear ye, Israel! (Höre, Israel)

The text for the aria, which opens Part II of the oratorio, is based on Isaiah 41:10, 48:1,18, 51:12-13, 53:1. Originally written for the voice of soprano Jenny Lind; expanded and reconstructed for performances in 1847.

Wolfgang Amadeus Mozart
1756-1791

MASS IN C MINOR
K. 427 (417a)
1783
text is the traditional Latin Mass from the Roman Catholic liturgy

The "Grand" (or "Great") Mass in C minor was first performed October 26, 1783 at St. Peter's Abbey, Salzburg. Left incomplete at the time of the premiere, Mozart perhaps filled in the missing sections with parts of earlier mass settings, or perhaps they were sung as chant in the performance. The composer never completed the work. There is no Agnus Dei. Only the "Et incarnatus est" exists of the Credo section. The Sanctus section is fragmentary.

Laudamus te

The edition of "Laudamus te" that appears in this volume may not be familiar to some. The Breitkopf & Härtel edition that was published in 1901, edited by Alois Schmitt, often reprinted (it is the G. Schirmer edition in use in the U.S.), contains an abridged version of the movement. The Schmitt edition was the only edition available for several decades. The edition in this anthology is based on the autograph full score. The role is for a second soprano, but may be sung by a mezzo-soprano. (This number has also been included in the alto volume of this anthology.)

Laudamus te	*We praise Thee,*
Benediciums te,	*we bless thee,*
Adoramus te,	*we adore Thee,*
Glorificamus te.	*we glorify Thee.*

VESPERAE SOLENNES DE CONFESSORE
(Solemn Vespers)
K. 339
1780
text is traditional Latin, from the Vulgate (the 4th century, authorized Roman Catholic Latin translation of the Bible), from the Roman Catholic liturgy

Composed 1780 for the Salzburg Cathedral, probably intended for a Festum Pallii (an important feast day), although there is no record of a performance there. Vespers is the seventh canonical office in the Roman Catholic liturgy, celebrated at sunset. Its principle elements are Psalms, the canticle Magnificat, and their antiphons. "Laudate Dominum" is the fifth section of this Vespers, based on Psalm 117 in the Vulgate (Psalm 118 in the Protestant Bible).

Laudate Dominum

Laudate Dominum omnes gentes,	*Praise the Lord all nations,*
laudate eum omnes populi	*praise Him all ye people*
Quoniam confirmata est supernos misericordia ejus,	*For his merciful kindness is great toward us,*
et veritas Domini manet in æternum.	*and the truth of the Lord endureth forever.*

Giovanni Battista Pergolesi
1710-1736

STABAT MATER
1736
text is traditional Latin from the Roman Catholic liturgy, a 13th century sequence attributed to the Franciscan Jacopone da Todi

First performed March 17, 1736, Naples. Traditionally believed to have been commissioned by the Confraternity of San Luigi di Palazzo, Naples, although there is evidence that shows Duke Marzio Domenico IV Carafa Maddaloni as the patron. Stabat Mater (literally translated as "mother standing") refers to Mary standing at the base of the cross. The text of the Stabat Mater is still used in the Roman Catholic Church for the Feast of the Seven Sorrows (September 15).

Cujus animam gementem

Cujus animam gementem,	*Whose soul laments*
contristantem et dolentem	*sorrowful and anguished*
pertransivit gladius.	*pierced by a sword.*

Vidit suum dulcem natum

Vidit suum dulcem natum	*[She] saw her sweet child*
moriendo desolatum,	*dying forsaken,*
dum emisit spiritum.	*until he sent forth his spirit.*

Henry Purcell
1659-1695

COME YE SONS OF ART
1694
libretto attributed to Nahum Tate (1652-1715)

A secular ode written for the birthday celebration of Queen Mary II, this is the sixth and final birthday ode by Purcell, first performed April 30, 1694. The piece is scored for flutes, oboes, trumpets, drums, strings, and continuo.

Bid the Virtues, bid the Graces

Gioachino Rossini
1792-1868

STABAT MATER
1832; 1842
text is traditional Latin from the Roman Catholic liturgy, a 13th century sequence attributed to the Franciscan Jacopone da Todi

First performed on Good Friday, 1833 at Cappella di San Filippo El Real, Madrid. Due to illness, Rossini requested that Giovanni Tadolini compose six of the twelve sections in order to complete the work for the premiere. In 1841 Rossini replaced the six Tadolini movements with new composition. The revised Stabat Mater was first performed January 7, 1842 at the Théâtre Italien, Paris. Stabat Mater (literally translated as "mother standing") refers to Mary standing at the base of the cross. The text of the Stabat Mater is still used in the Roman Catholic Church for the Feast of the Seven Sorrows (September 15).

Inflammatus et accensus

The aria prominently features the chorus.

Inflammatus et accensus	*Inflamed and in flames*
per te, Virgo, sim defensus	*through the Virgin I am defended*
in die judicii.	*in the day of judgement.*
Fac me cruce custodiri,	*May I by the cross be guarded*
morte Christi præmuniri,	*by the death of Christ made safe,*
confoveri gratia.	*by Thy eternal grace.*

Antonio Vivaldi
1669-1741

GLORIA
RV 589
text is the traditional Gloria section from the Latin Mass of the Roman Catholic liturgy

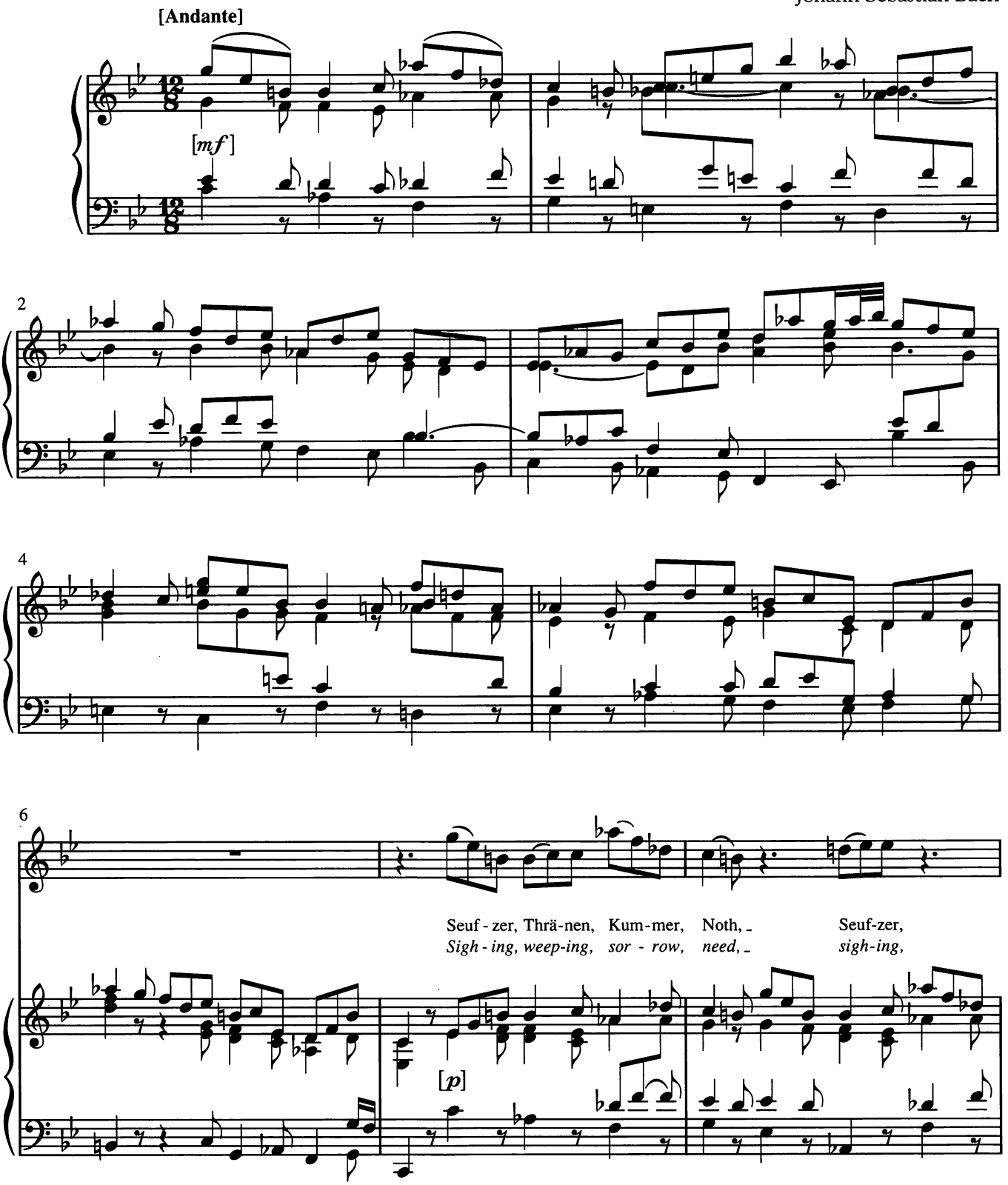
This is the second of two D major Glorias composed by Vivaldi. No exact chronology of Vivaldi's sacred works exists, but both Glorias are believed to have been written after 1708. The first modern performance of this Gloria took place in Siena, Italy, in 1939.

Domine Deus

Domine Deus,	*Lord God,*
Rex cœlestis,	*heavenly king,*
Deus Pater omnipotens.	*God the Father Almighty.*

Seufzer, Thränen, Kummer, Noth

(Sighing, Weeping, Sorrow, Need)
from
CANTATA No. 21

Johann Sebastian Bach

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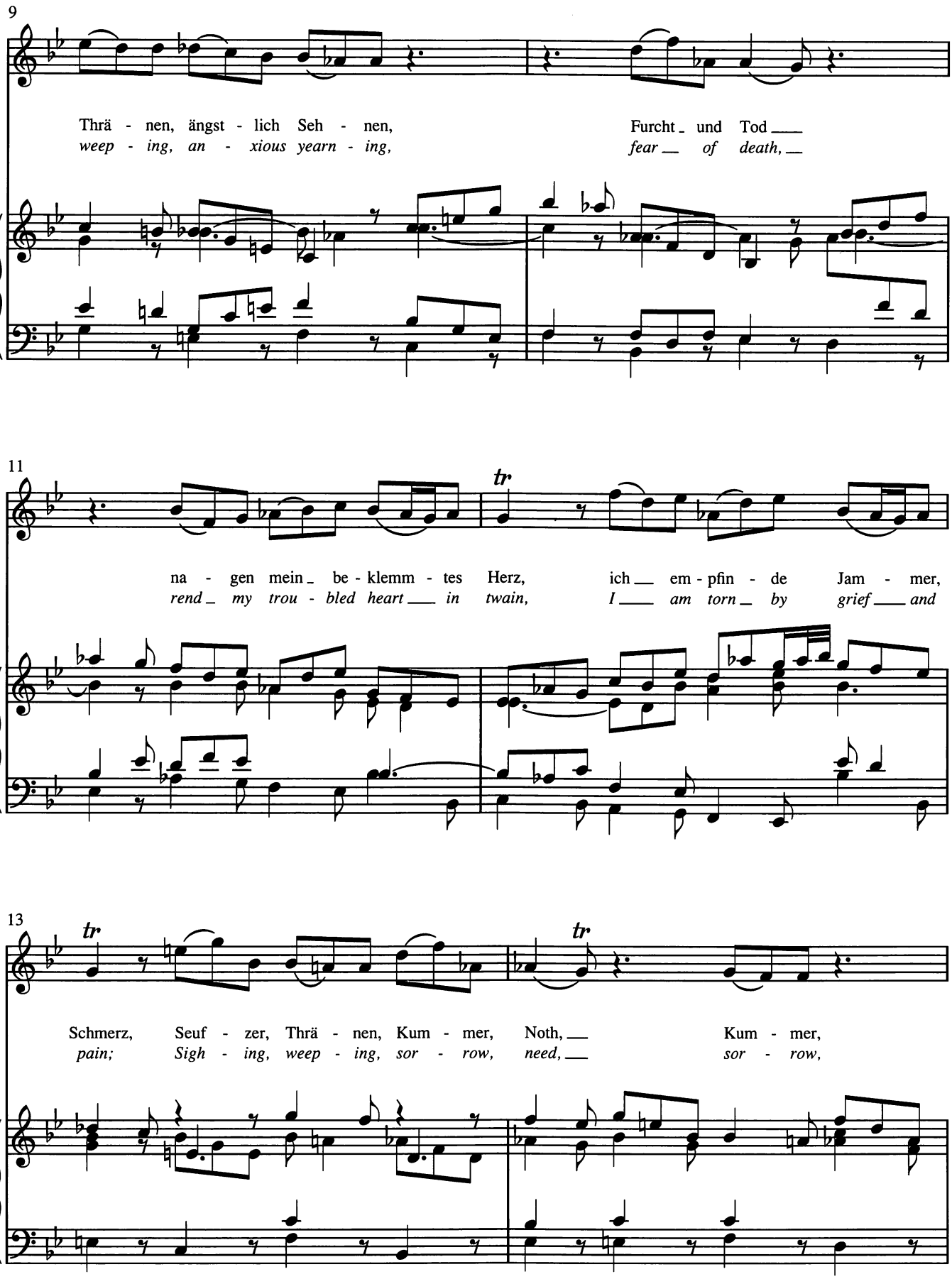
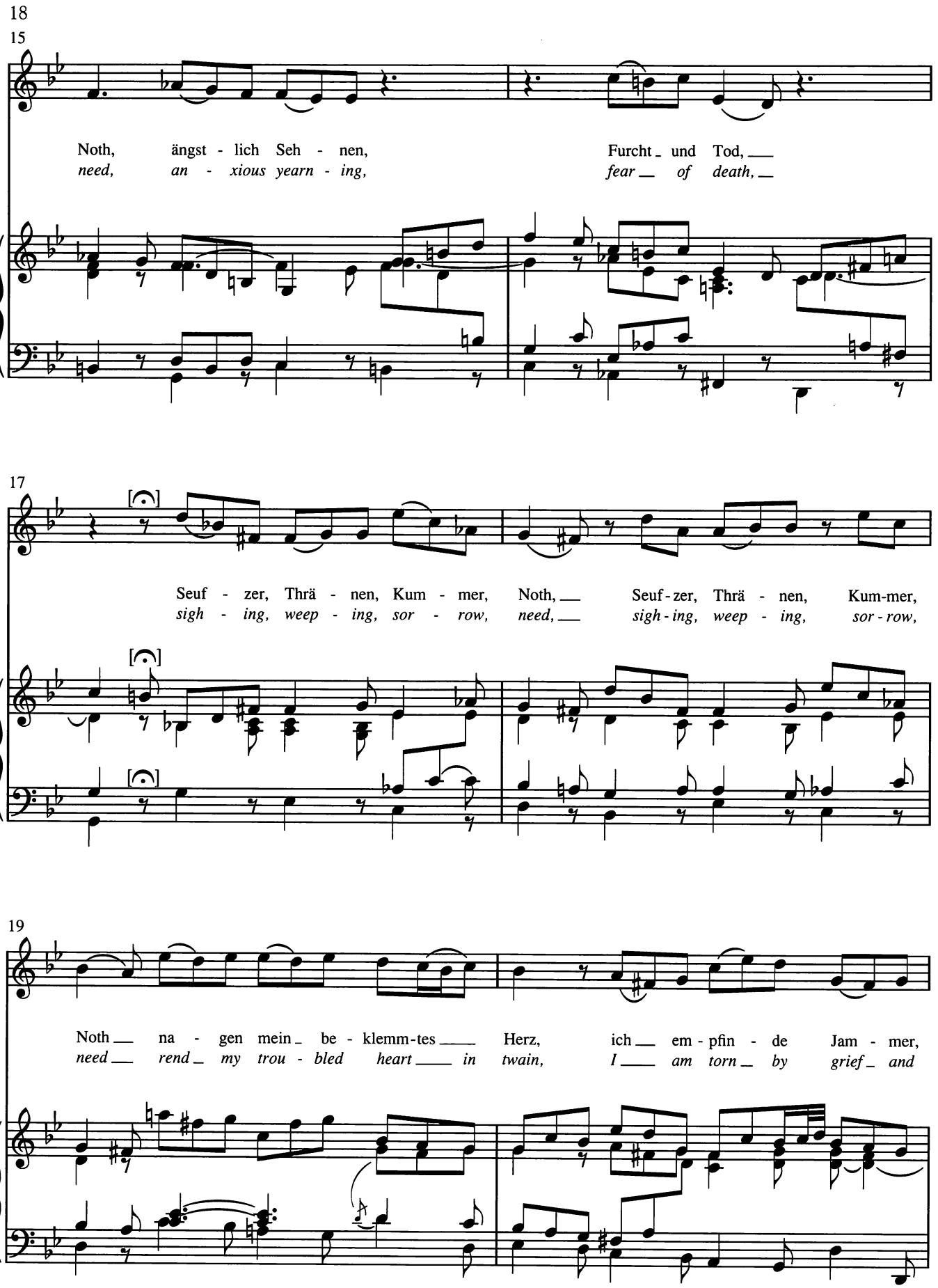
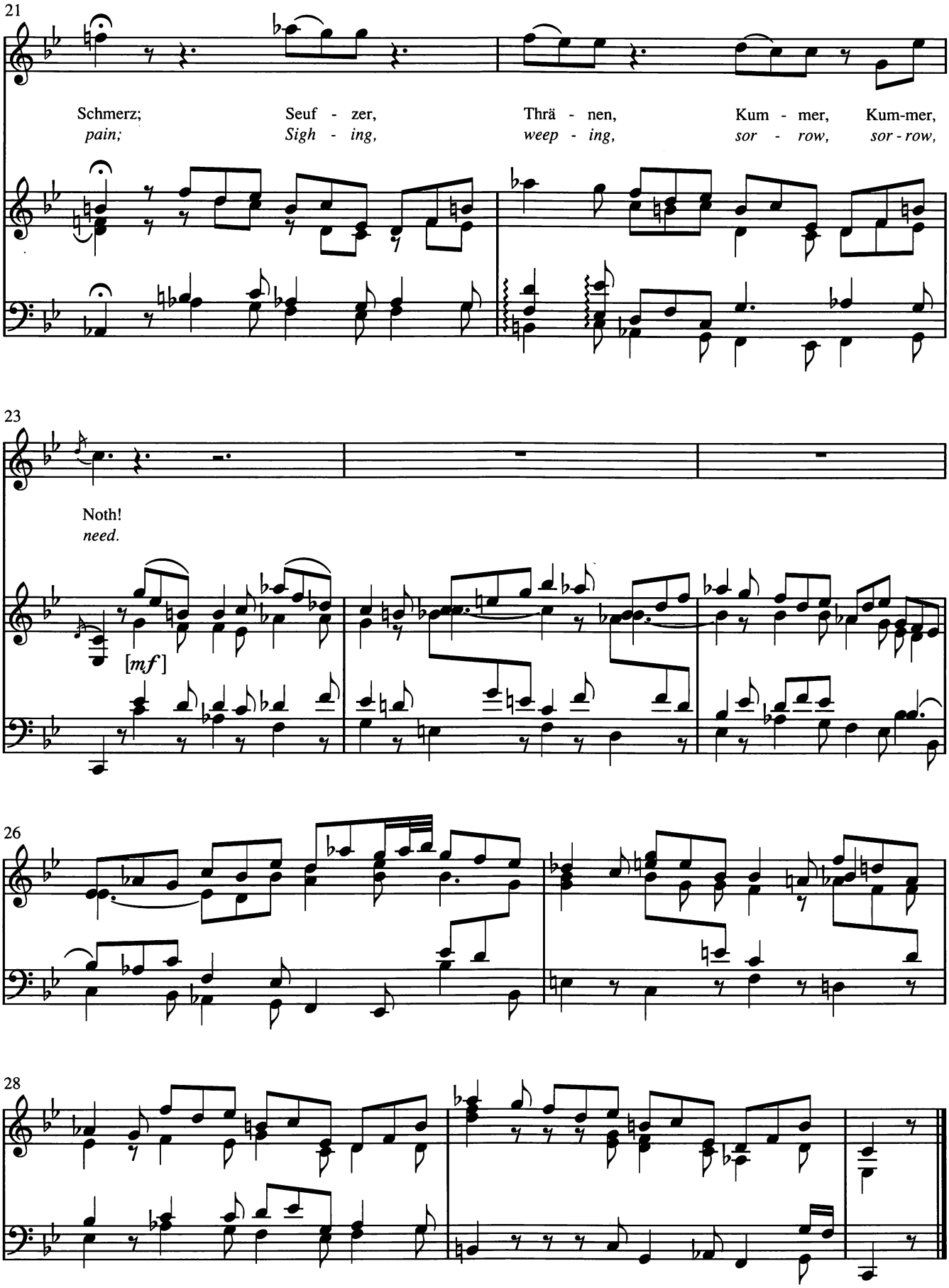
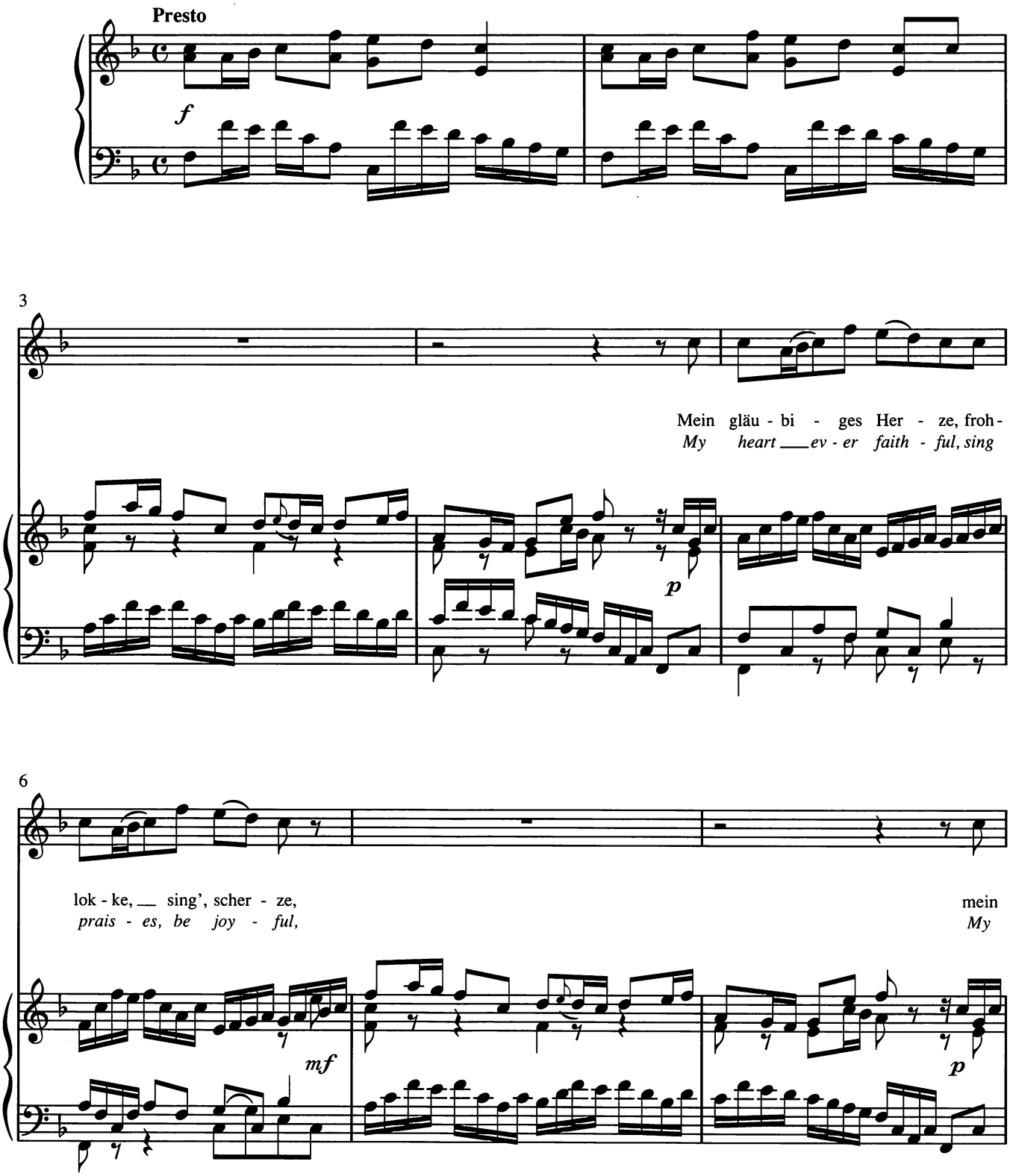

9
Thrä - nen, ängst - lich Seh - nen,
weep - ing, an - xious yearn - ing,
Furcht _ und Tod ___
fear __ of death, __
11
tr
na - gen mein _ be - klemm - tes Herz,
rend _ my trou - bled heart ___ in twain,
ich __ em - pfin - de Jam - mer,
I ___ am torn _ by grief ___ and
13
tr
tr
Schmerz, Seuf - zer, Thrä - nen, Kum - mer, Noth, __ Kum - mer,
pain; Sigh - ing, weep - ing, sor - row, need, __ sor - row,

18
15
Noth, ängst - lich Seh - nen, Furcht_ und Tod,___
need, an - xious yearn - ing, fear__ of death,__
17
Seuf - zer, Thrä - nen, Kum - mer, Noth,___ Seuf-zer, Thrä - nen, Kum-mer,
sigh - ing, weep - ing, sor - row, need,___ sigh-ing, weep - ing, sor-row,
19
Noth___ na - gen mein_ be - klemm-tes____ Herz, ich___ em - pfin - de Jam - mer,
need___ rend_ my trou - bled heart____ in twain, I____ am torn_ by grief_ and

21
Schmerz; Seuf - zer, Thrä - nen, Kum - mer, Kum-mer,
pain; Sigh - ing, weep - ing, sor - row, sor - row,
23
Noth!
need.
[mf]
26
28

Mein gläubiges Herze
(My Heart Ever Faithful)
from
CANTATA No. 68

Johann Sebastian Bach

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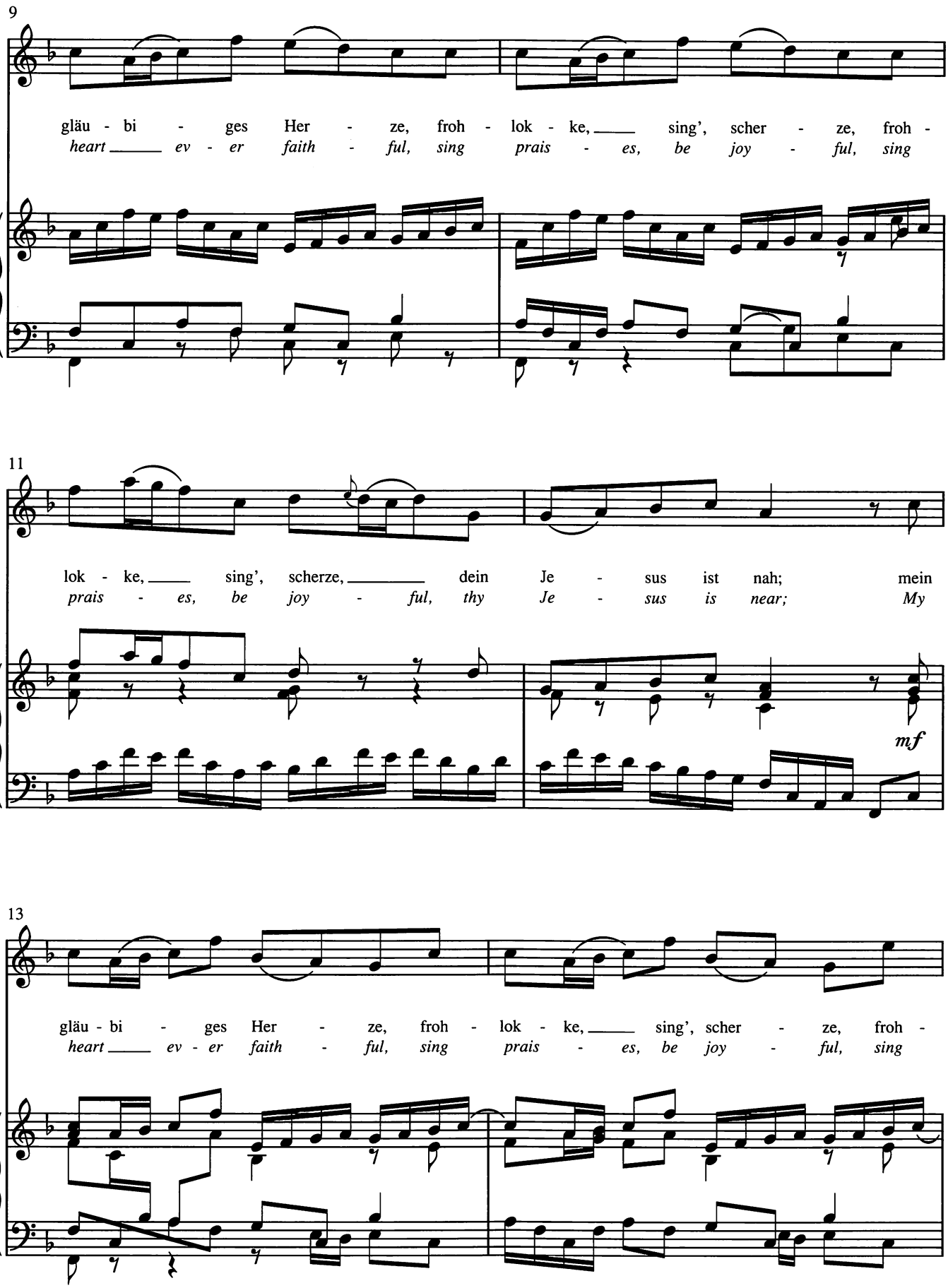
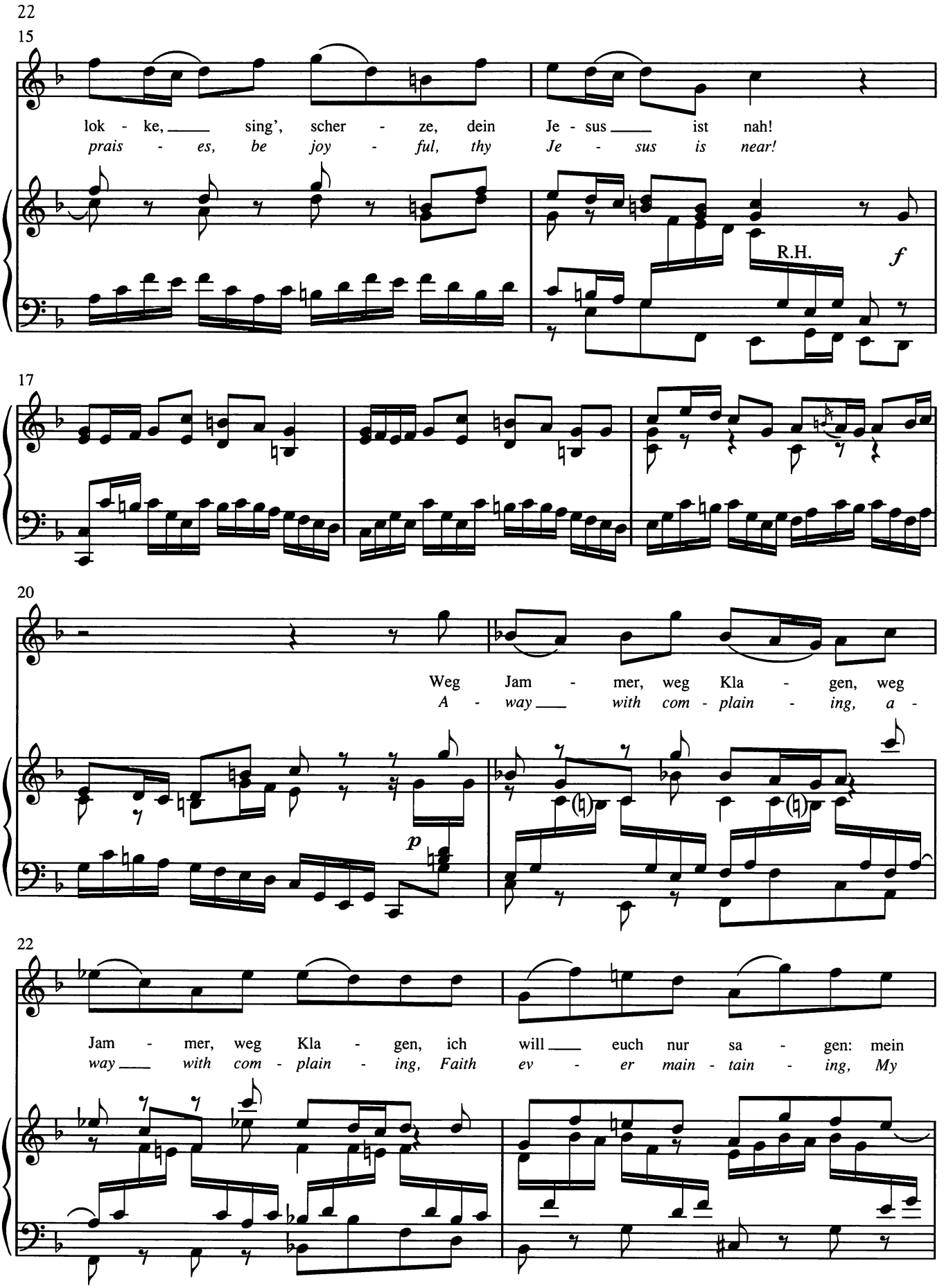
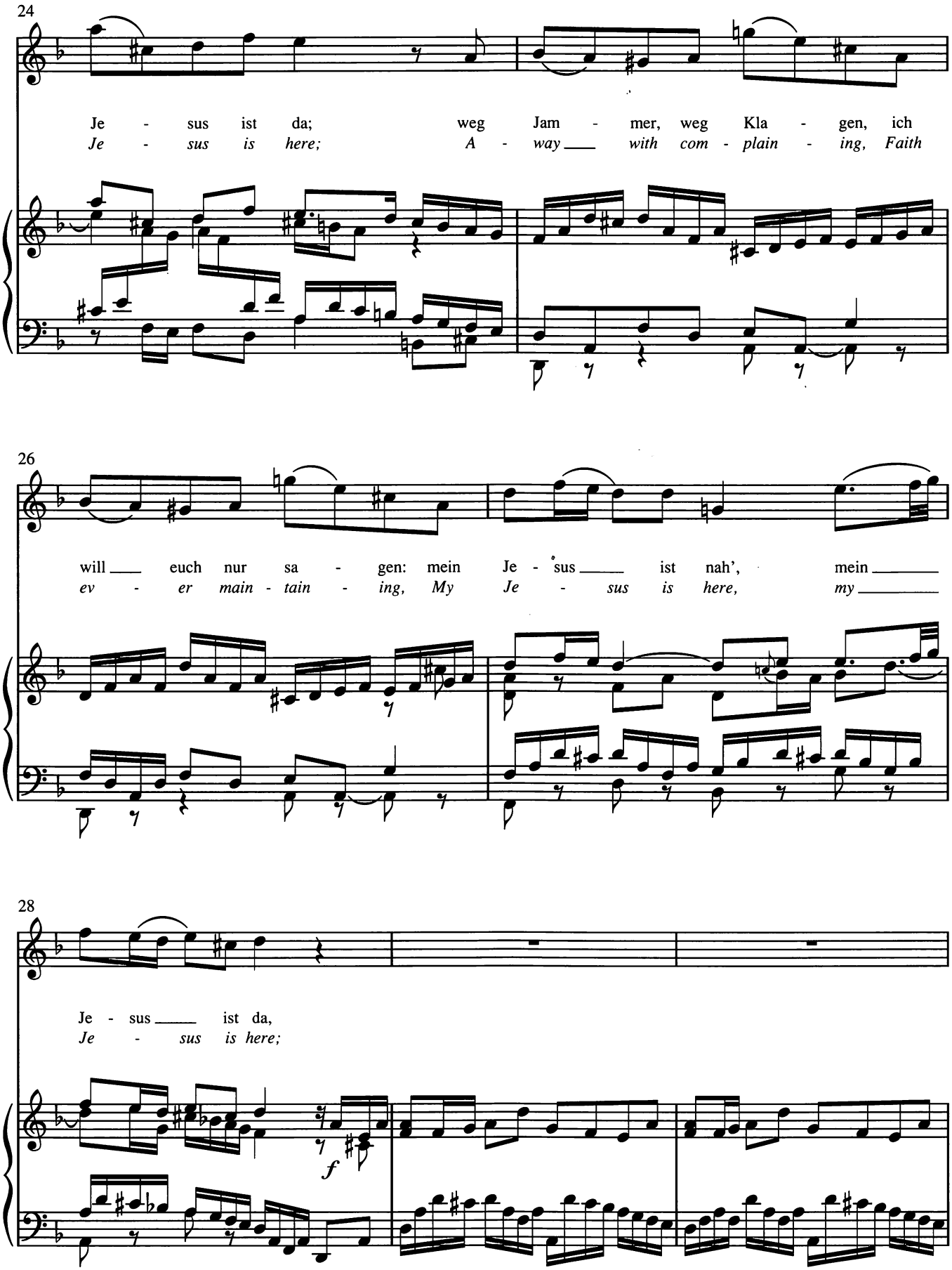
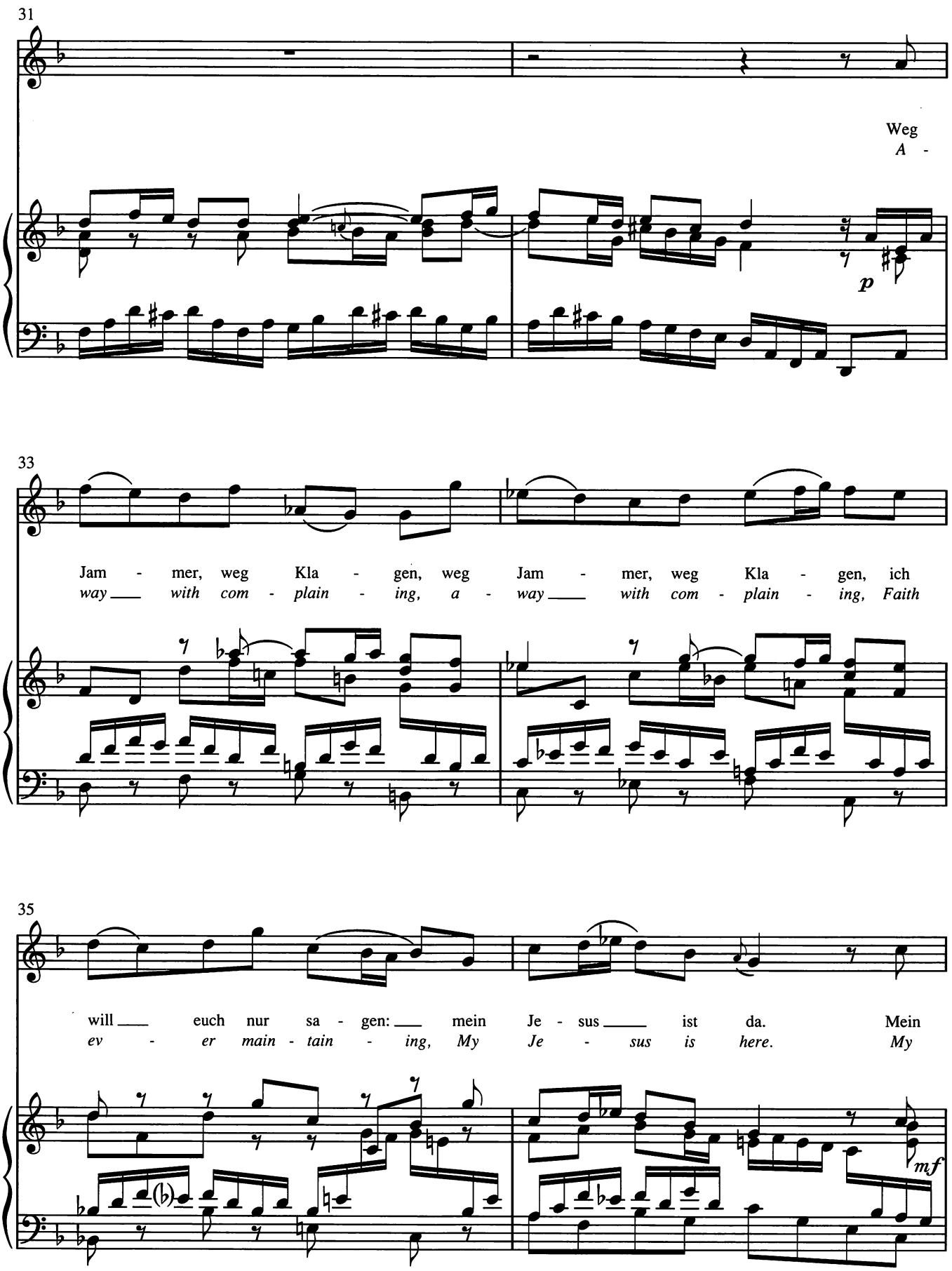
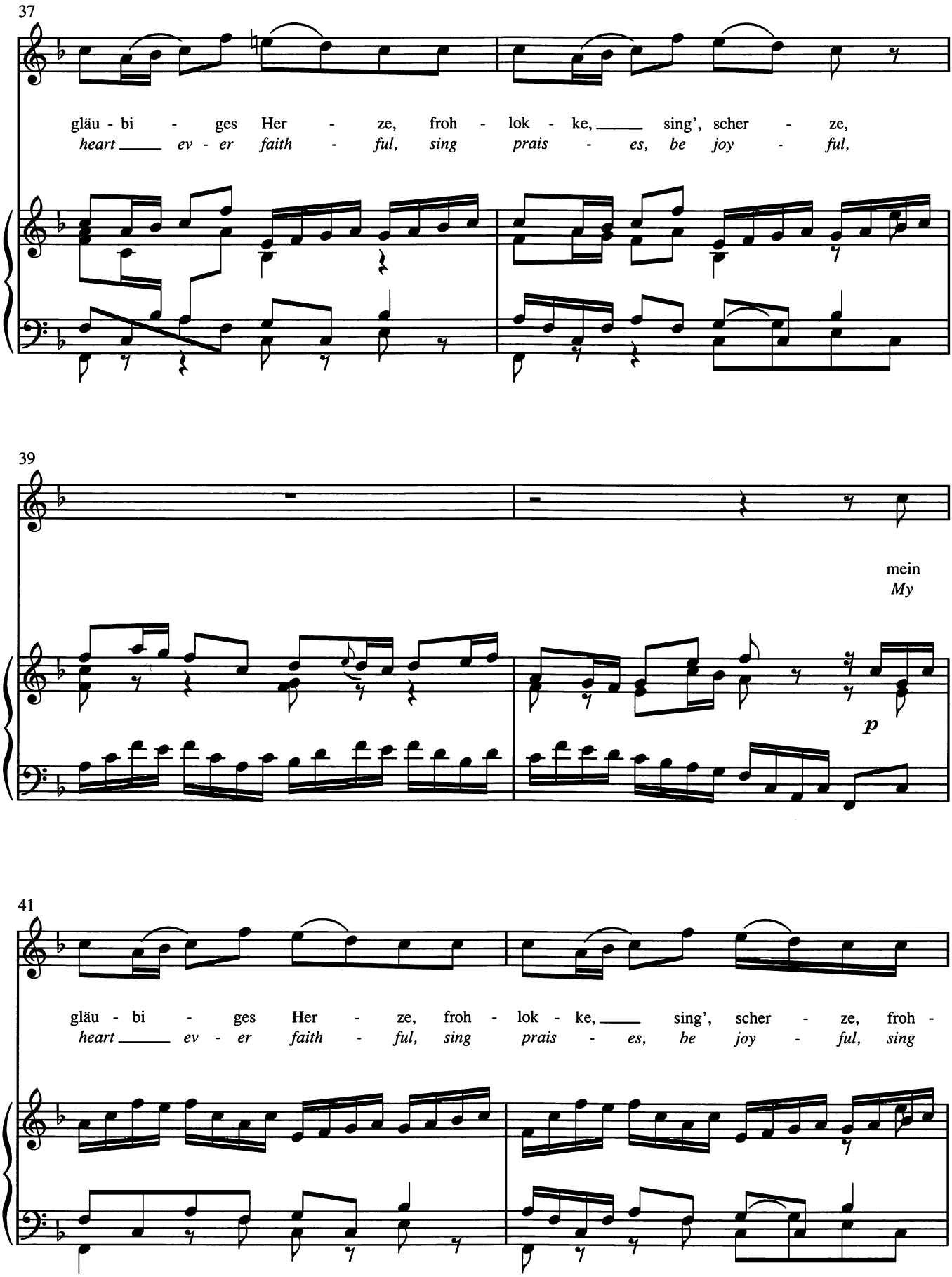
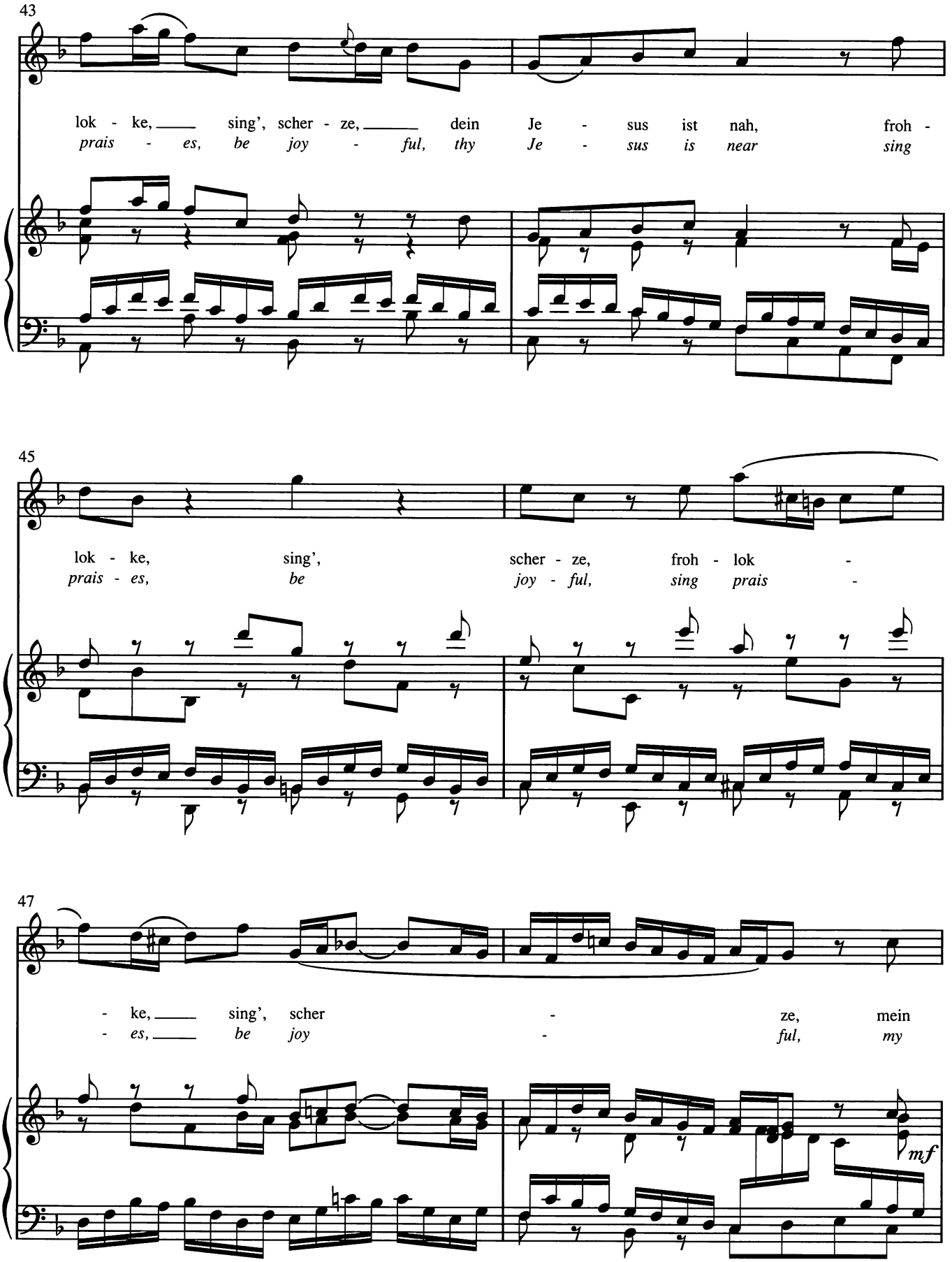
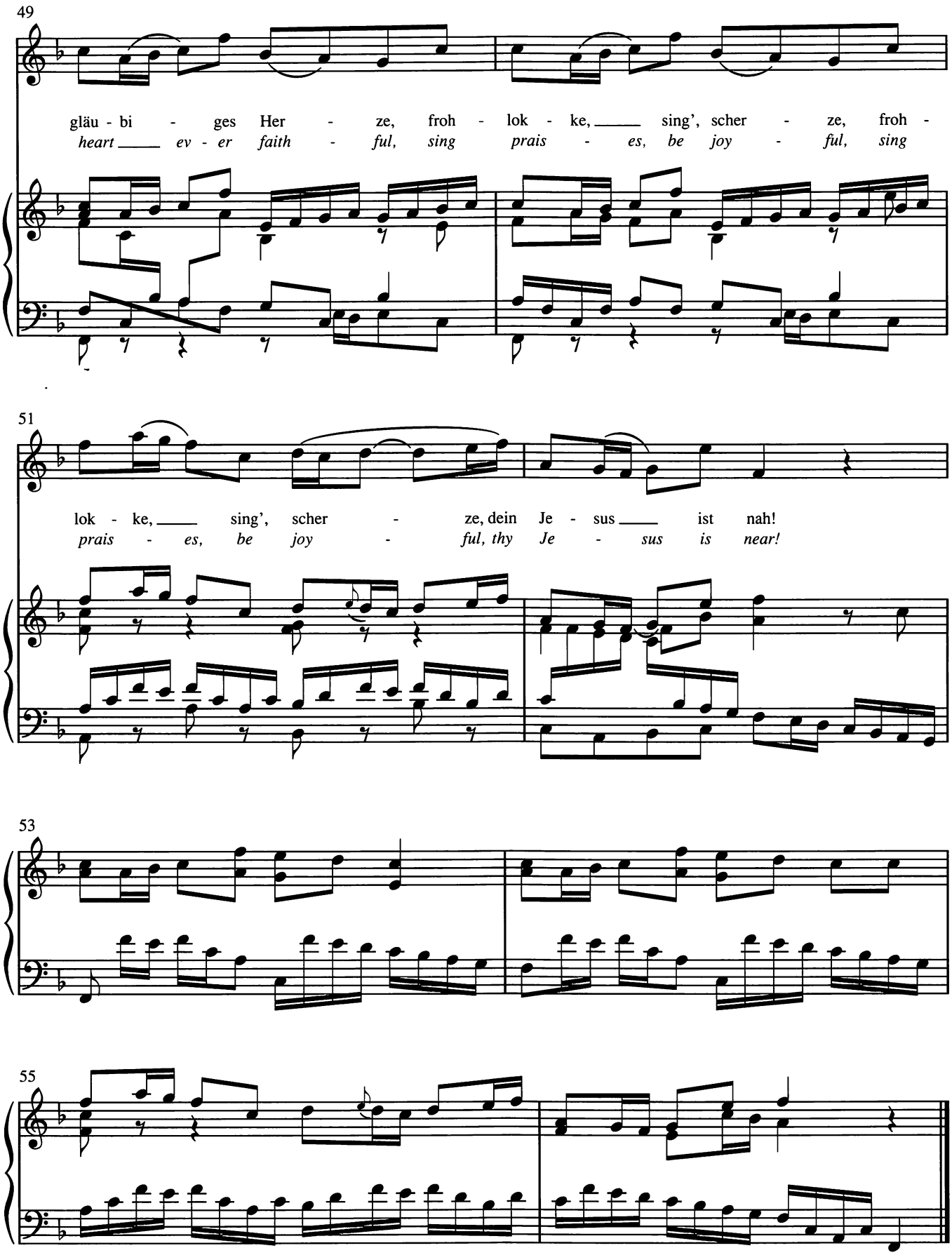
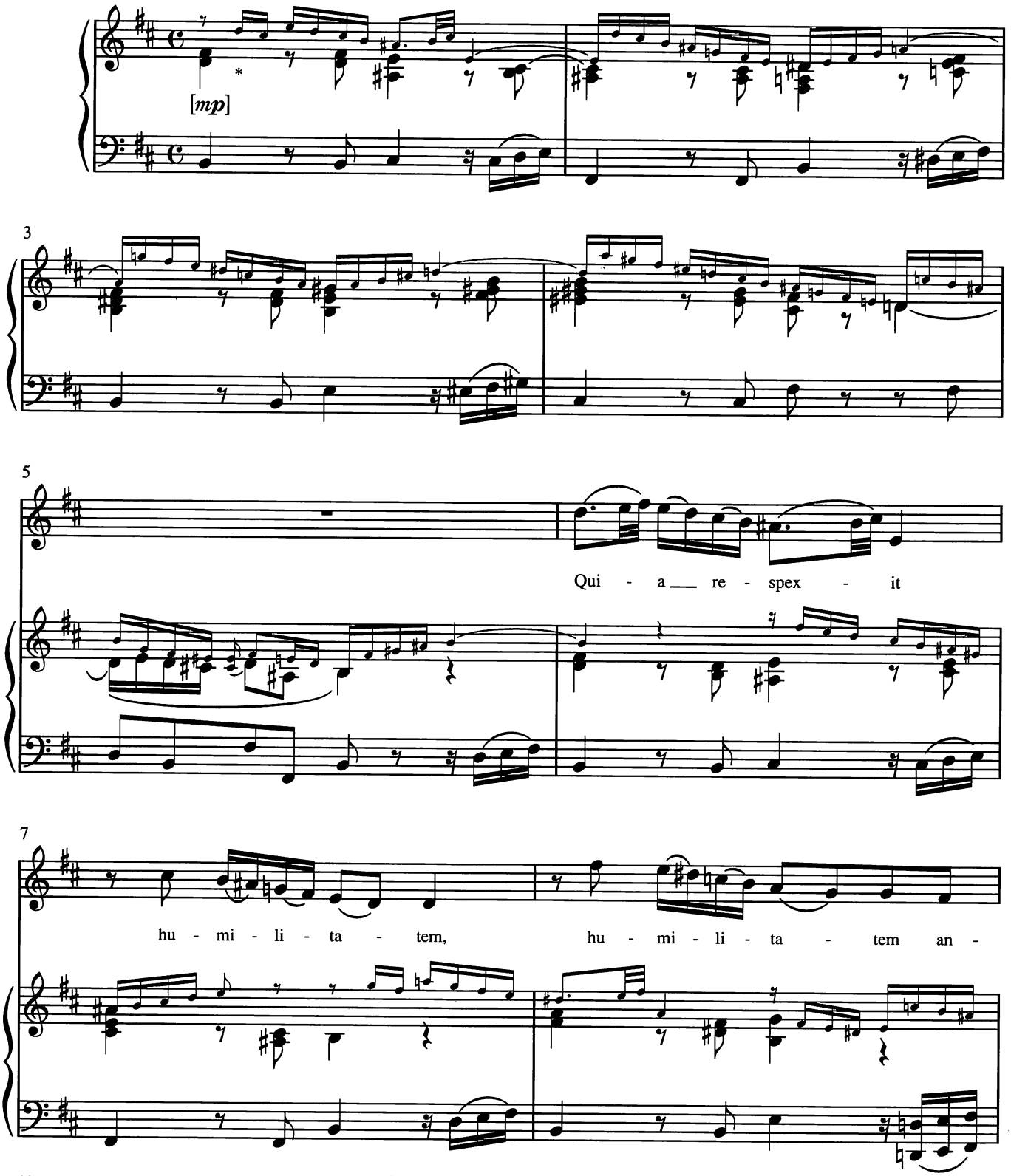

9
gläu - bi - ges Her - ze, froh - lok - ke, sing', scher - ze, froh -
heart ev - er faith - ful, sing prais - es, be joy - ful, sing
11
lok - ke, sing', scherze, dein Je - sus ist nah; mein
prais - es, be joy - ful, thy Je - sus is near; My
mf
13
gläu - bi - ges Her - ze, froh - lok - ke, sing', scher - ze, froh -
heart ev - er faith - ful, sing prais - es, be joy - ful, sing

22
15
lok - ke, sing', scher - ze, dein Je - sus ist nah!
prais - es, be joy - ful, thy Je - sus is near!
R.H.
f
17
20
Weg Jam - mer, weg Kla - gen, weg
A - way with com - plain - ing, a -
p
22
Jam - mer, weg Kla - gen, ich will euch nur sa - gen: mein
way with com - plain - ing, Faith ev - er main - tain - ing, My

24
Je - sus ist da; weg Jam - mer, weg Kla - gen, ich
Je - sus is here; A - way with com - plain - ing, Faith
26
will euch nur sa - gen: mein Je - sus ist nah', mein
ev - er main - tain - ing, My Je - sus is here, my
28
Je - sus ist da,
Je - sus is here;
f

31
Weg
A -
p
33
Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich
way___ with com - plain - ing, a - way___ with com - plain - ing, Faith
35
will___ euch nur sa - gen:___ mein Je - sus___ ist da. Mein
ev - er main - tain - ing, My Je - sus is here. My
mf

37
gläu - bi - ges Her - ze, froh - lok - ke, sing', scher - ze,
heart ev - er faith - ful, sing prais - es, be joy - ful,
39
mein
My
p
41
gläu - bi - ges Her - ze, froh - lok - ke, sing', scher - ze, froh -
heart ev - er faith - ful, sing prais - es, be joy - ful, sing

43
lok - ke, sing', scher - ze, dein Je - sus ist nah, froh -
prais - es, be joy - ful, thy Je - sus is near sing
45
lok - ke, sing', scher - ze, froh - lok -
prais - es, be joy - ful, sing prais -
47
- ke, sing', scher - ze, mein
- es, be joy - ful, my
mf

49
gläu - bi - ges Her - ze, froh - lok - ke, sing', scher - ze, froh -
heart ev - er faith - ful, sing prais - es, be joy - ful, sing
51
lok - ke, sing', scher - ze, dein Je - sus ist nah!
prais - es, be joy - ful, thy Je - sus is near!
53
55

Quia respexit
from
MAGNIFICAT

[Adagio]

Johann Sebastian Bach

*Small size notes are to be played in the absence of an oboe.

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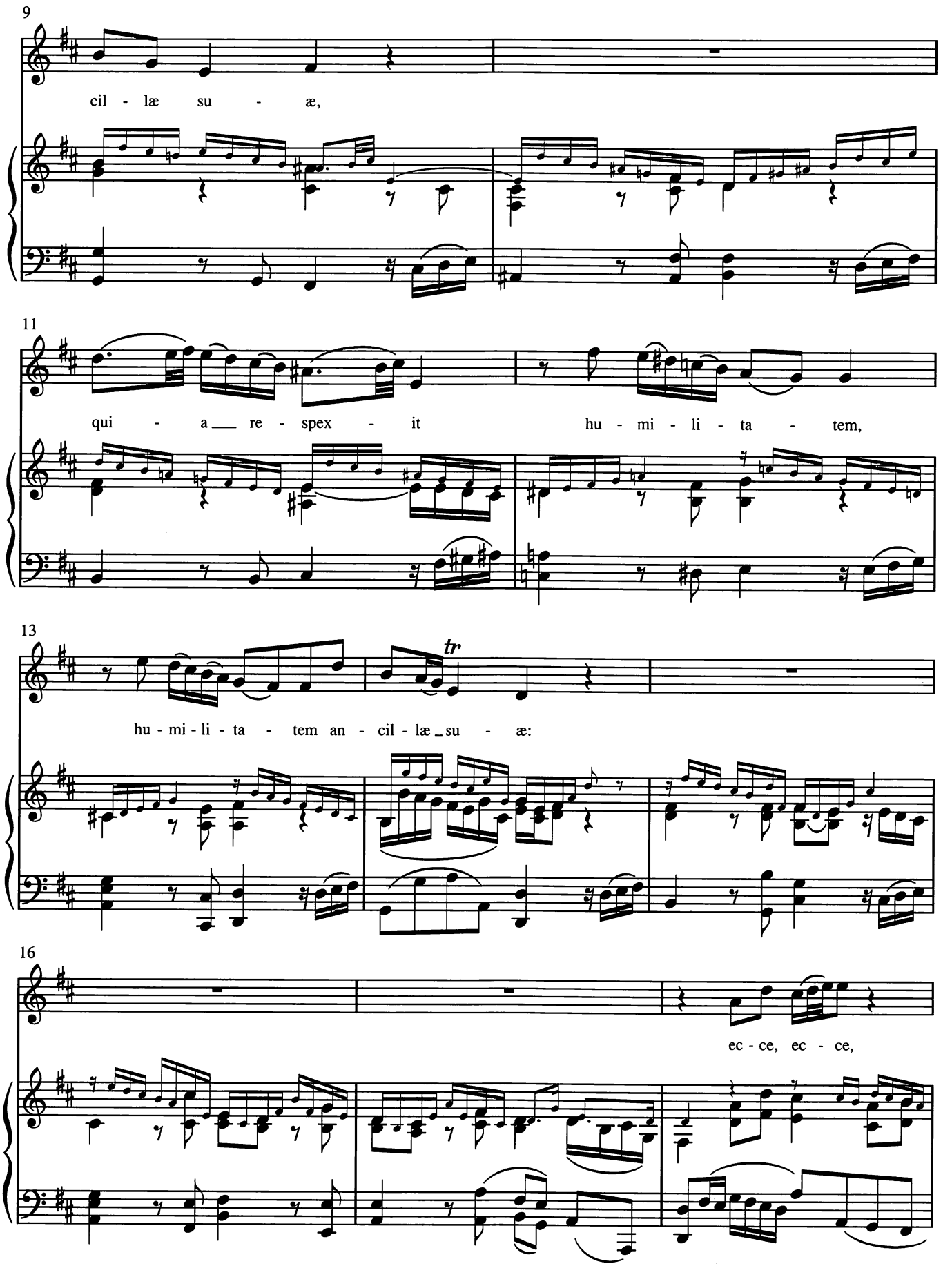

9
cil - læ su - æ,
11
qui - a re - spex - it hu - mi - li - ta - tem,
13
tr
hu - mi - li - ta - tem an - cil - læ su - æ:
16
ec - ce, ec - ce,

19

ec - ce, ec - ce, ec-ce e - nim ex hoc be -

21

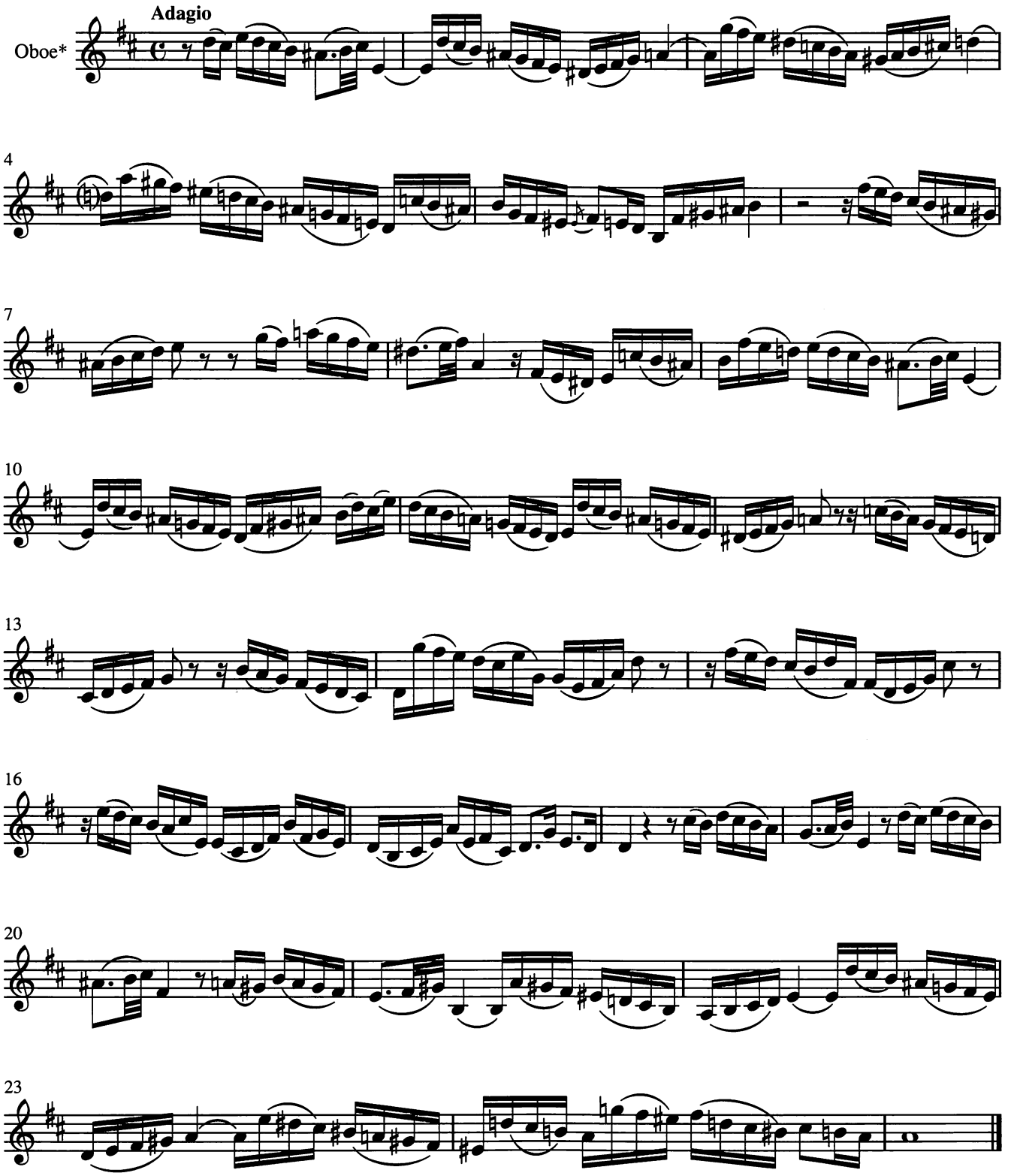
a - tam, ec-ce e - nim ex hoc be - a - tam, be - a -

23

- tam me di - cent, be - a - tam, be - a - tam me di - cent.

*Only play the lower third with the oboe, omit with piano alone.

Quia respexit
from
MAGNIFICAT

Johann Sebastian Bach

*The part was originally written for oboe d'amore.

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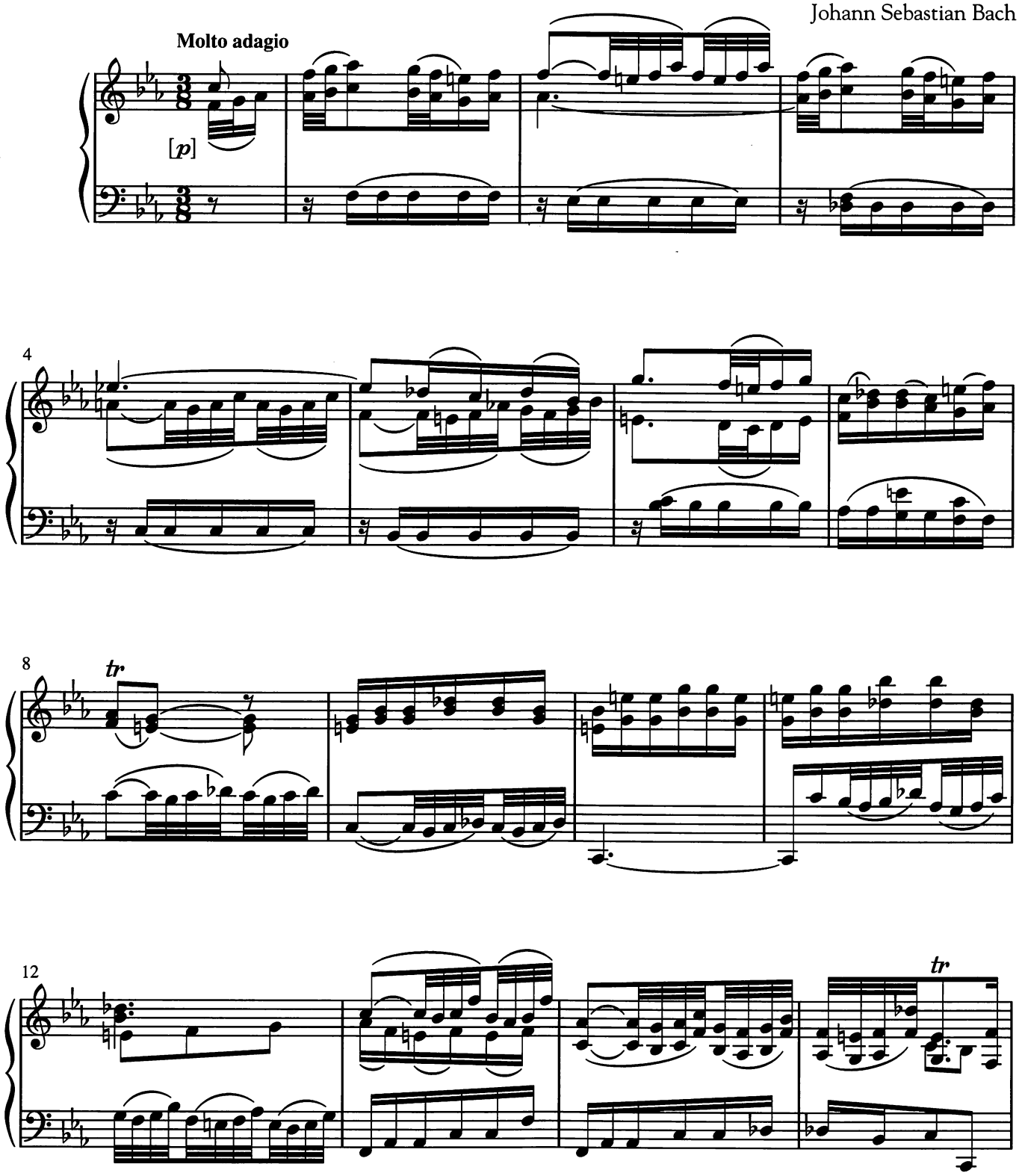
The part may be carefully cut from the book.

Zerfliesse, mein Herze

(My Heart Breaks in Anguish)
from
PASSIO SECUNDUM JOANNEM
(St. John Passion)

Johann Sebastian Bach



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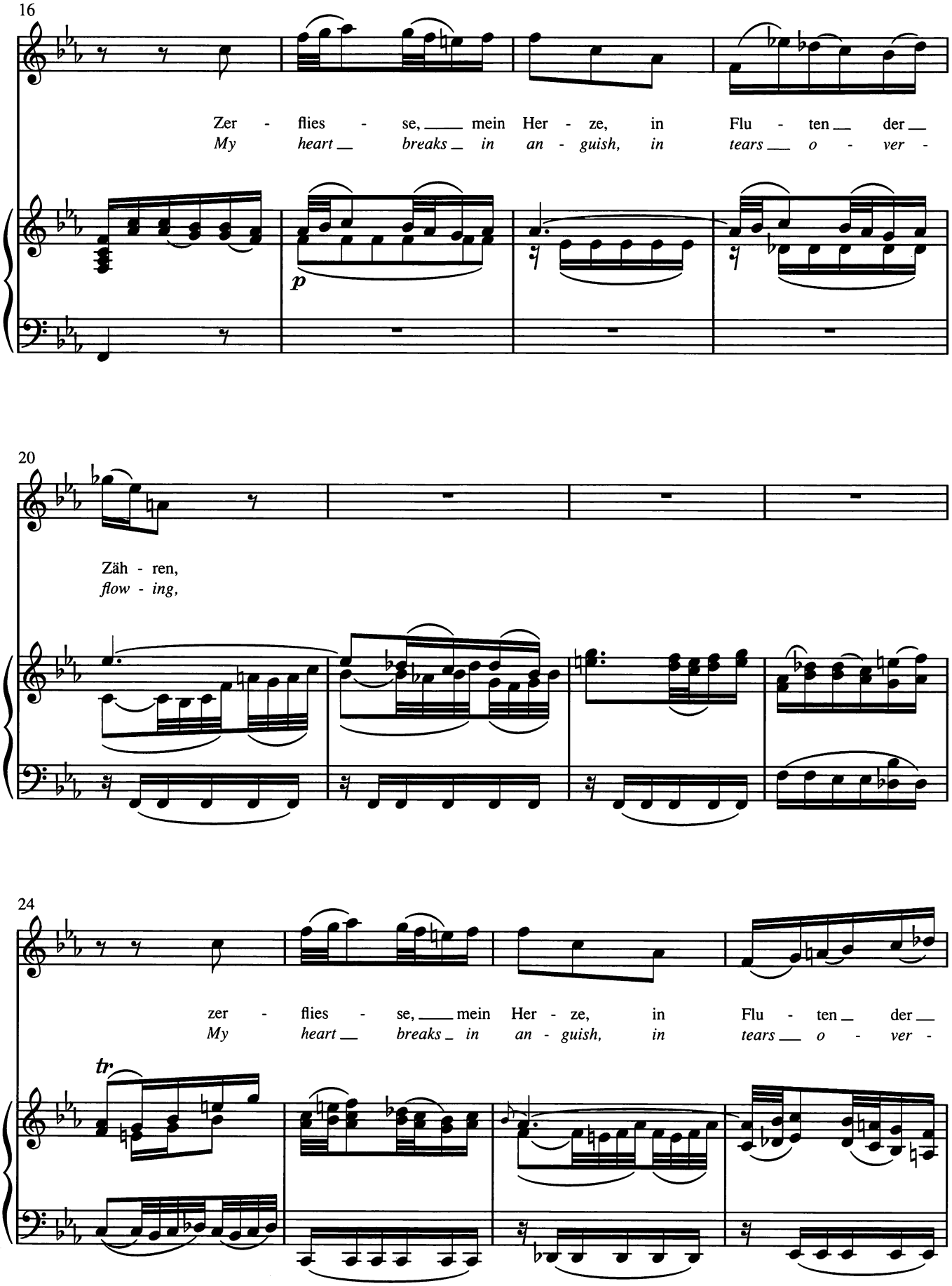
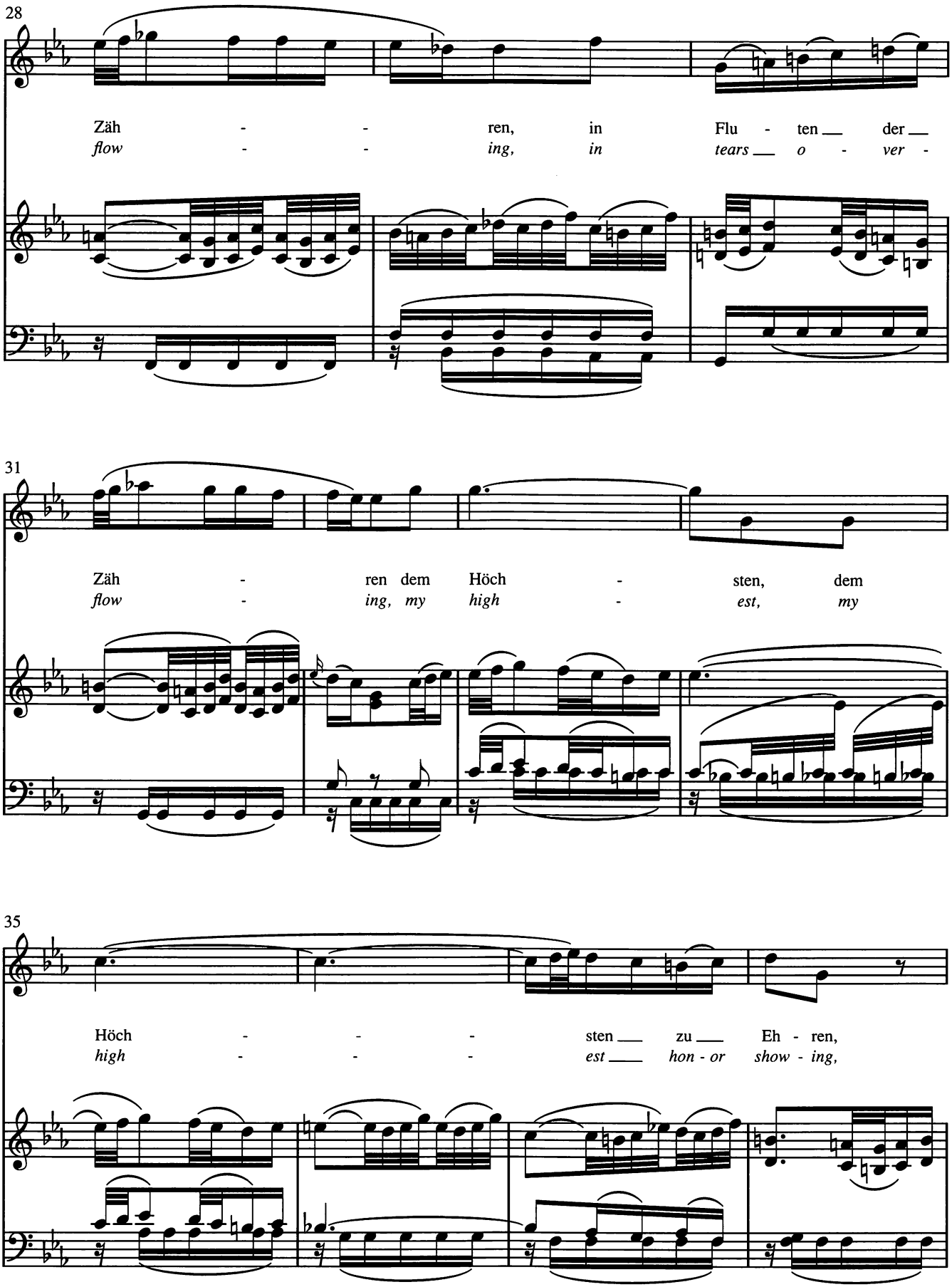
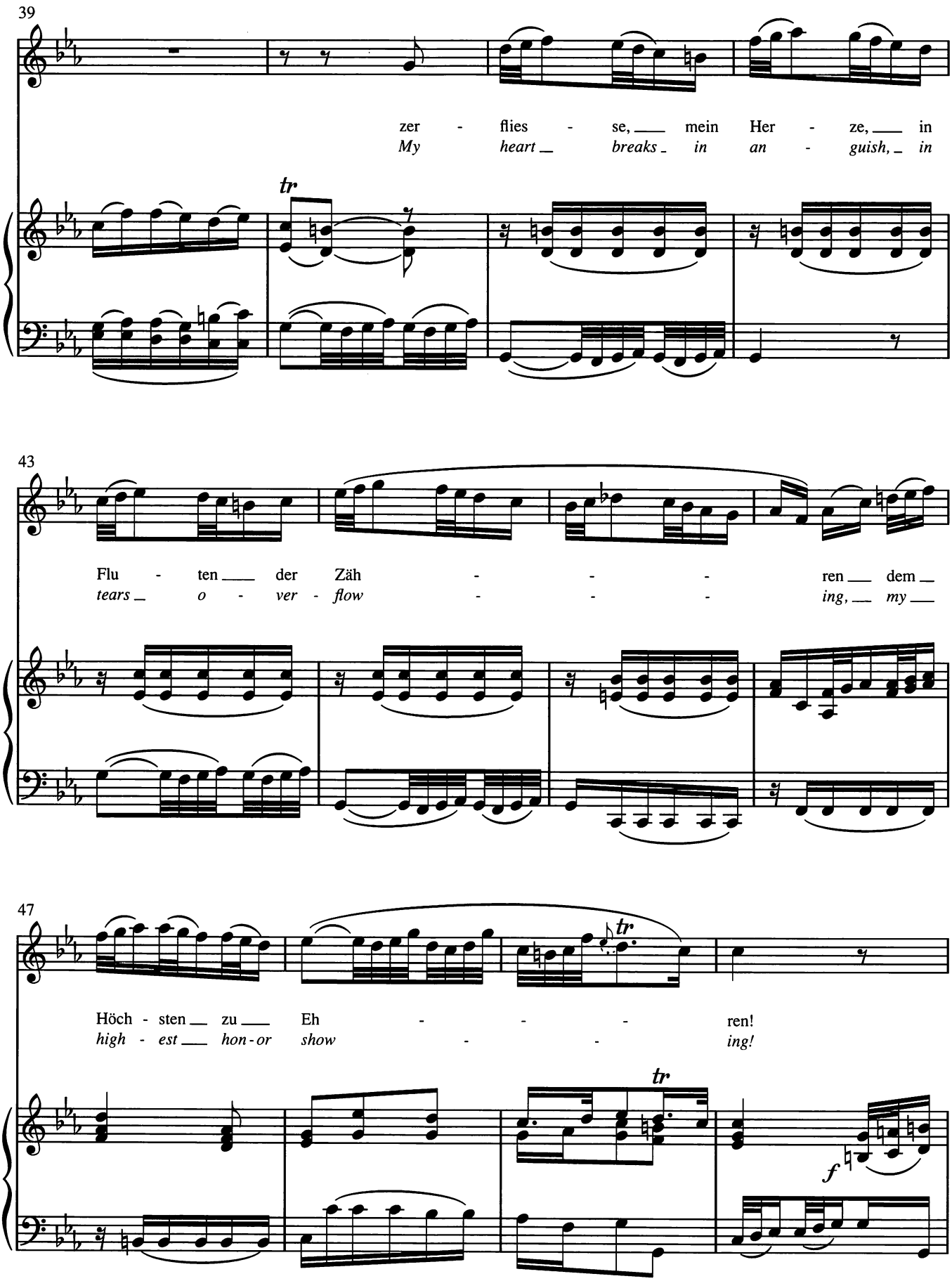
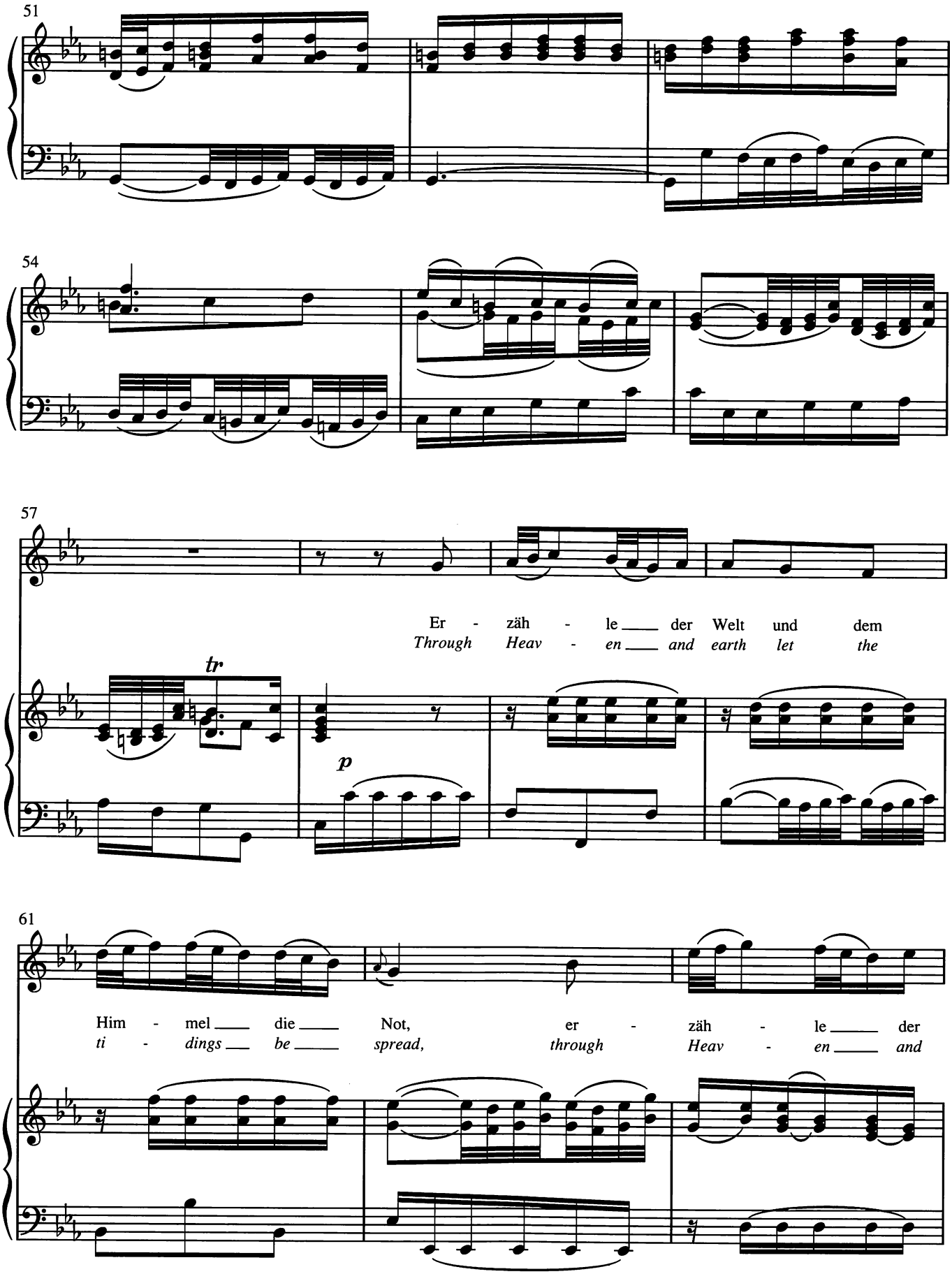
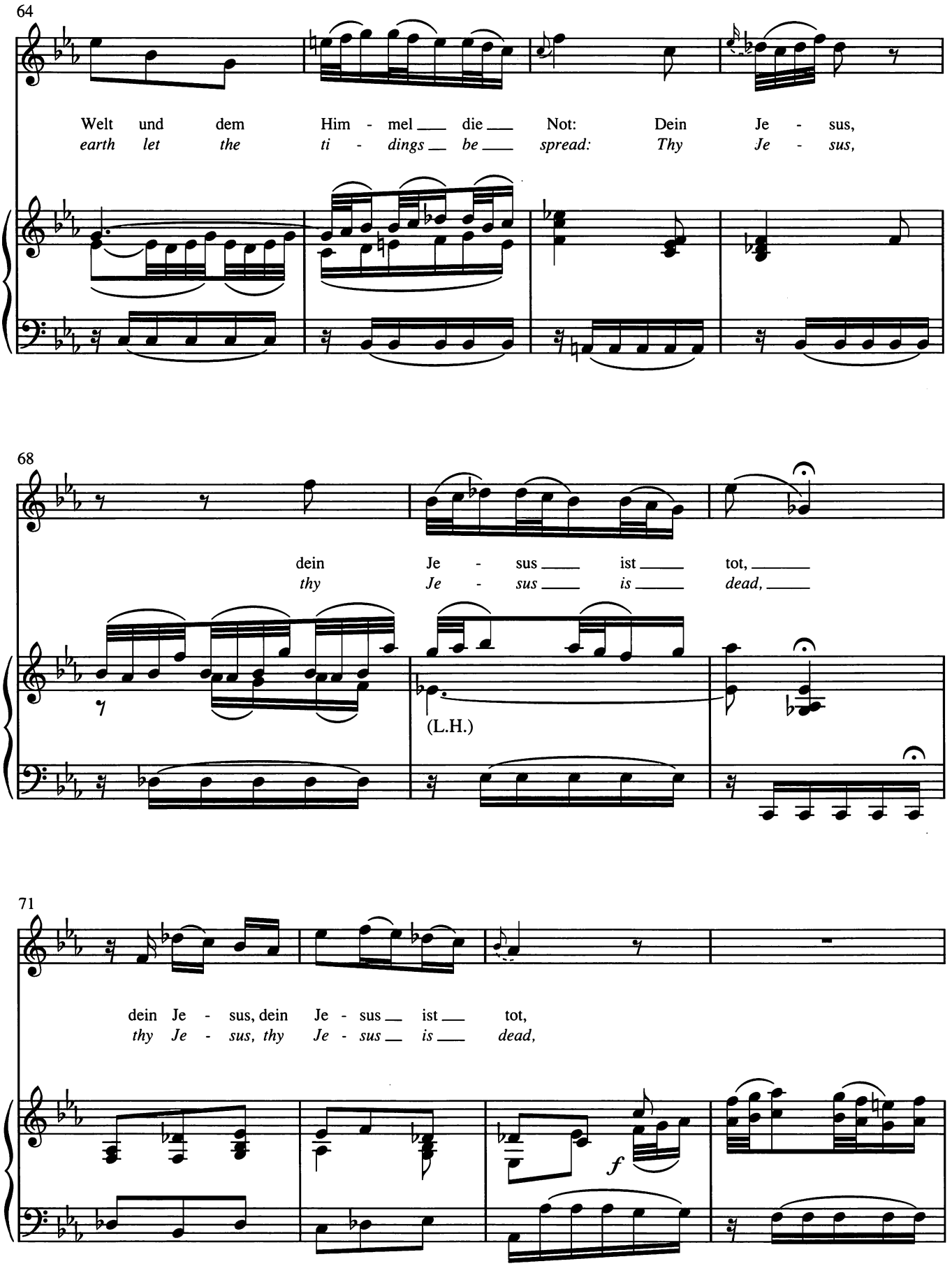
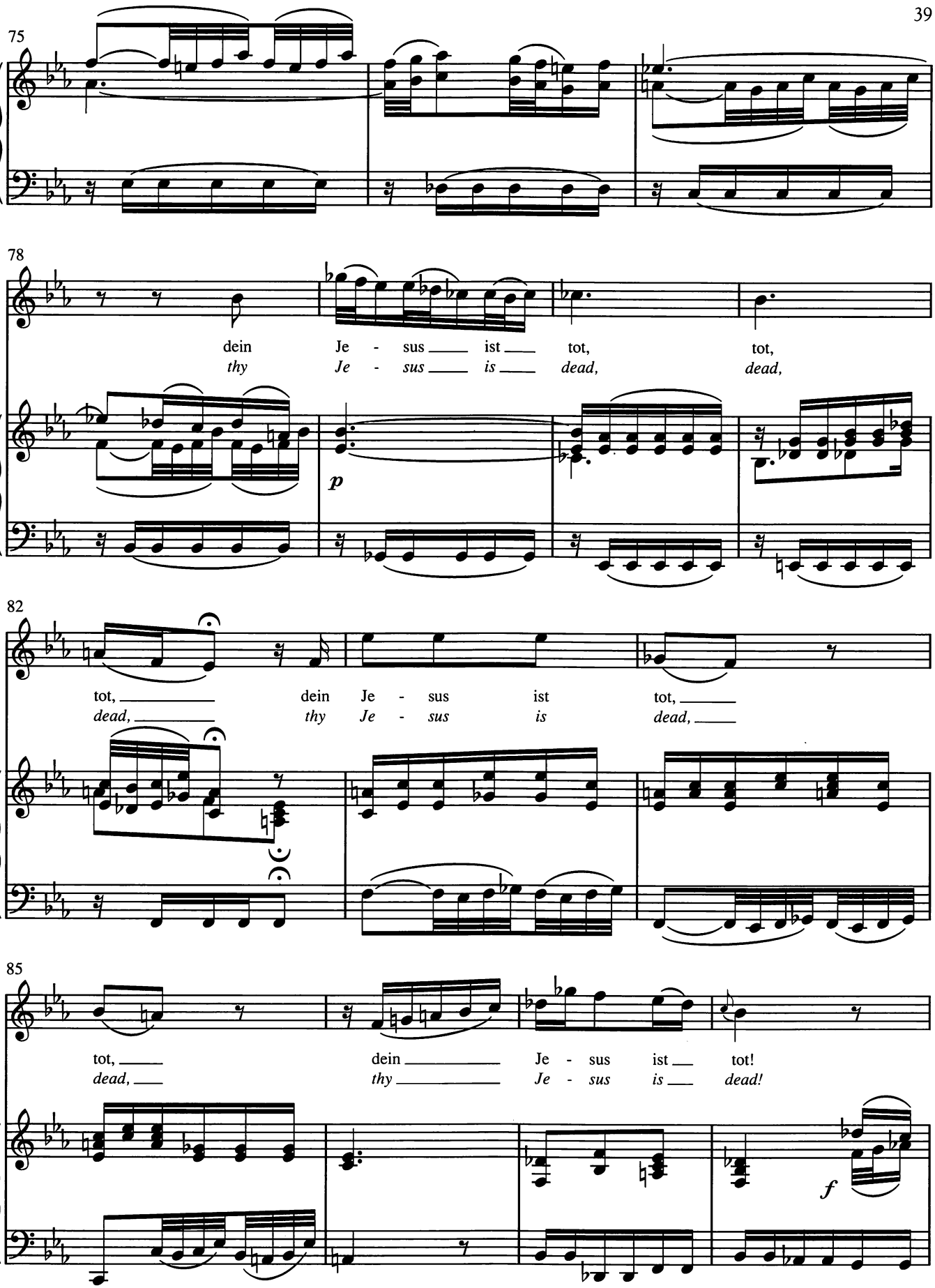
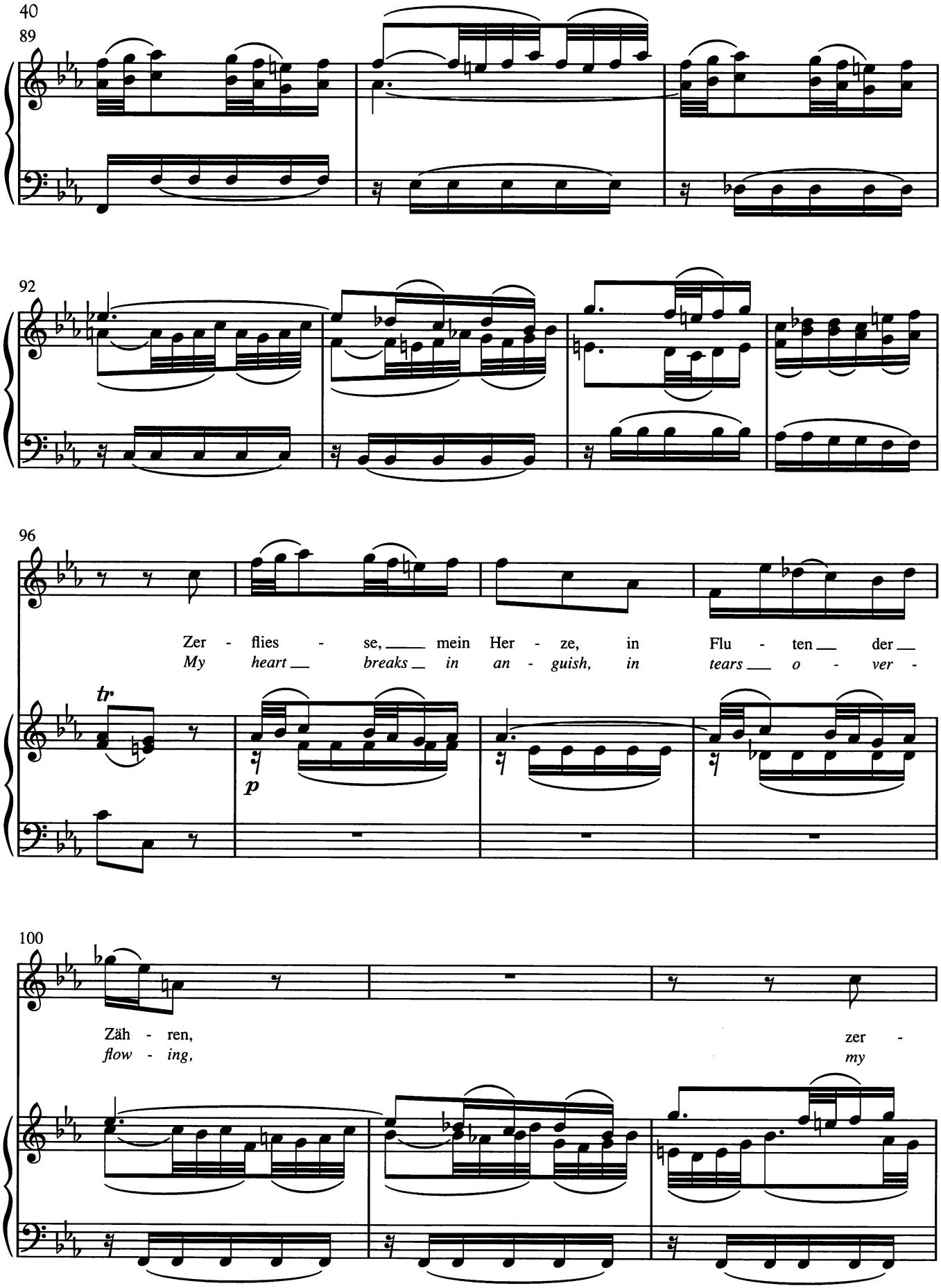
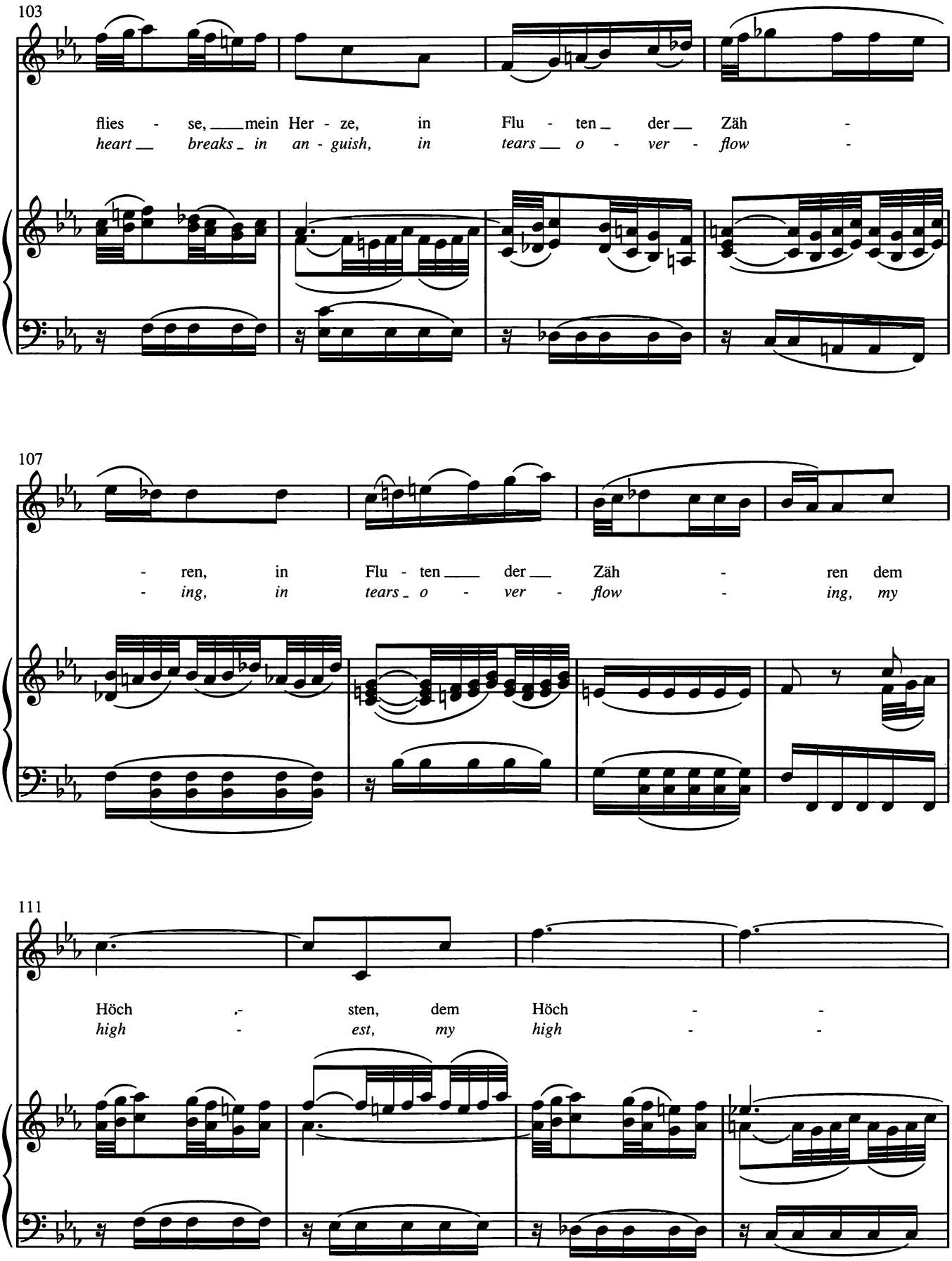
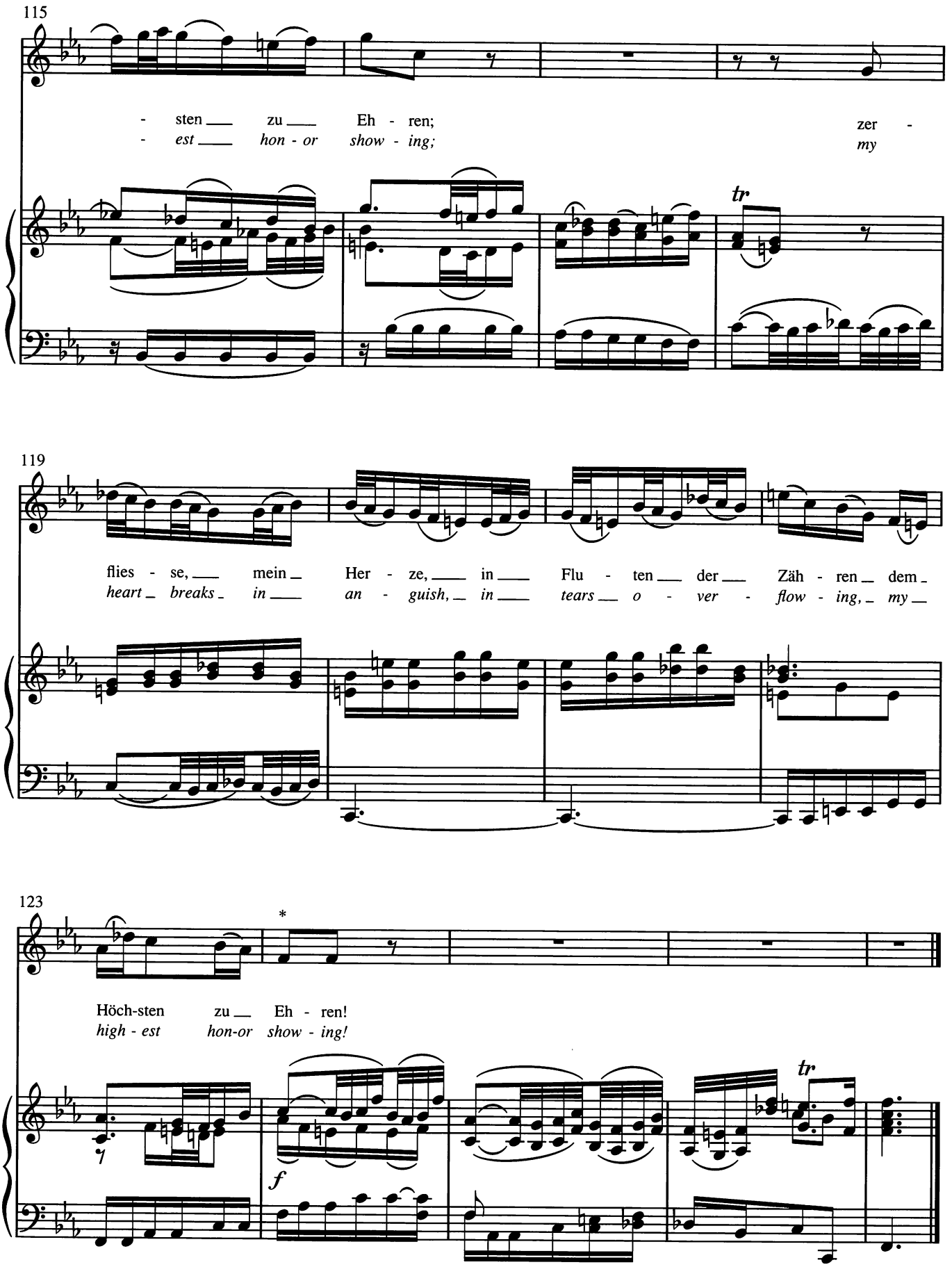

16
Zer - flies - se, mein Her - ze, in Flu - ten der
My heart breaks in an - guish, in tears o - ver -
p
20
Zäh - ren,
flow - ing,
24
zer - flies - se, mein Her - ze, in Flu - ten der
My heart breaks in an - guish, in tears o - ver -
tr


28
Zäh - - ren, in Flu - ten der
flow - - ing, in tears o - ver -
31
Zäh - ren dem Höch - sten, dem
flow - ing, my high - est, my
35
Höch - - - sten zu Eh - ren,
high - - - est hon - or show - ing,


39
zer - flies - se, mein Her - ze, in
My heart breaks in an - guish, in
tr
43
Flu - ten der Zäh - - - ren dem
tears o - ver - flow - - - ing, my
47
Höch - sten zu Eh - - - ren!
high - est hon - or show - - - ing!
tr
tr
f


51
54
57
Er - zäh - le ___ der Welt und dem
Through Heav - en ___ and earth let the
tr
p
61
Him - mel ___ die ___ Not, er - zäh - le ___ der
ti - dings ___ be ___ spread, through Heav - en ___ and

64
Welt und dem Him - mel die Not: Dein Je - sus,
earth let the ti - dings be spread: Thy Je - sus,
68
dein Je - sus ist tot,
thy Je - sus is dead,
(L.H.)
71
dein Je - sus, dein Je - sus ist tot,
thy Je - sus, thy Je - sus is dead,
f

75
78
dein Je - sus ist tot, tot,
thy Je - sus is dead, dead,
p
82
tot, dein Je - sus ist tot,
dead, thy Je - sus is dead,
85
tot, dein Je - sus ist tot!
dead, thy Je - sus is dead!
f

40
89
92
96
Zer - flies - se, mein Her - ze, in Flu - ten der
My heart breaks in an - guish, in tears o - ver -
tr
p
100
Zäh - ren,
flow - ing,
zer -
my

103
flies - se, mein Her - ze, in Flu - ten der Zäh -
heart breaks in an - guish, in tears o - ver - flow -
107
- ren, in Flu - ten der Zäh - ren dem
- ing, in tears o - ver - flow - ing, my
111
Höch - sten, dem Höch - -
high - est, my high - -


115
- sten zu Eh - ren;
- est hon - or show - ing;
zer -
my
tr
119
flies - se, mein Her - ze, in Flu - ten der Zäh - ren dem
heart breaks in an - guish, in tears o - ver - flow - ing, my
123
*
Höch-sten zu Eh - ren!
high - est hon-or show - ing!
f
tr

*appoggiatura recommended

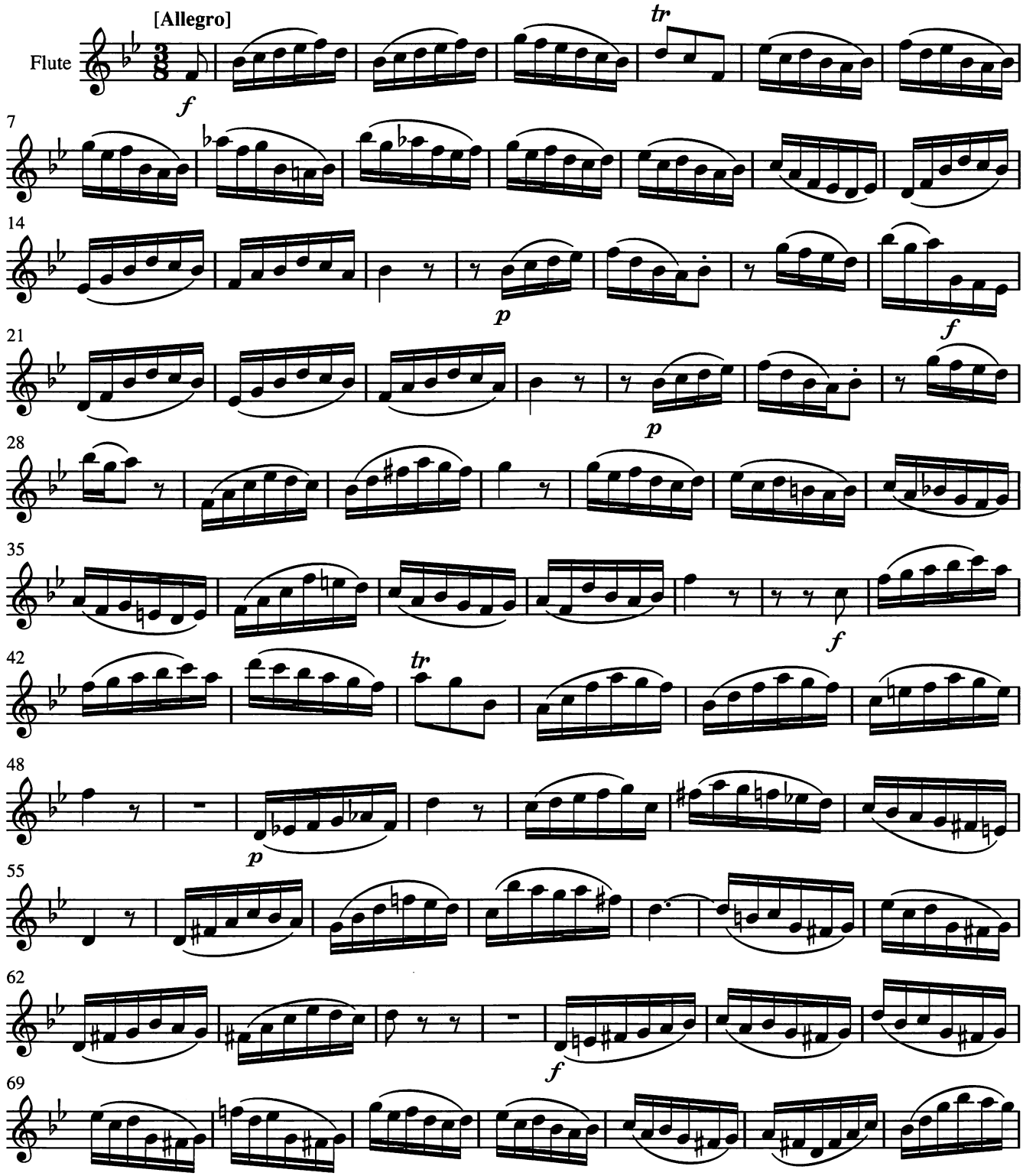
Ich folge dir gleichfalls

(I Follow Thee Also)

from

PASSIO SECUNDUM JOANNEM

(St. John Passion)

Johann Sebastian Bach

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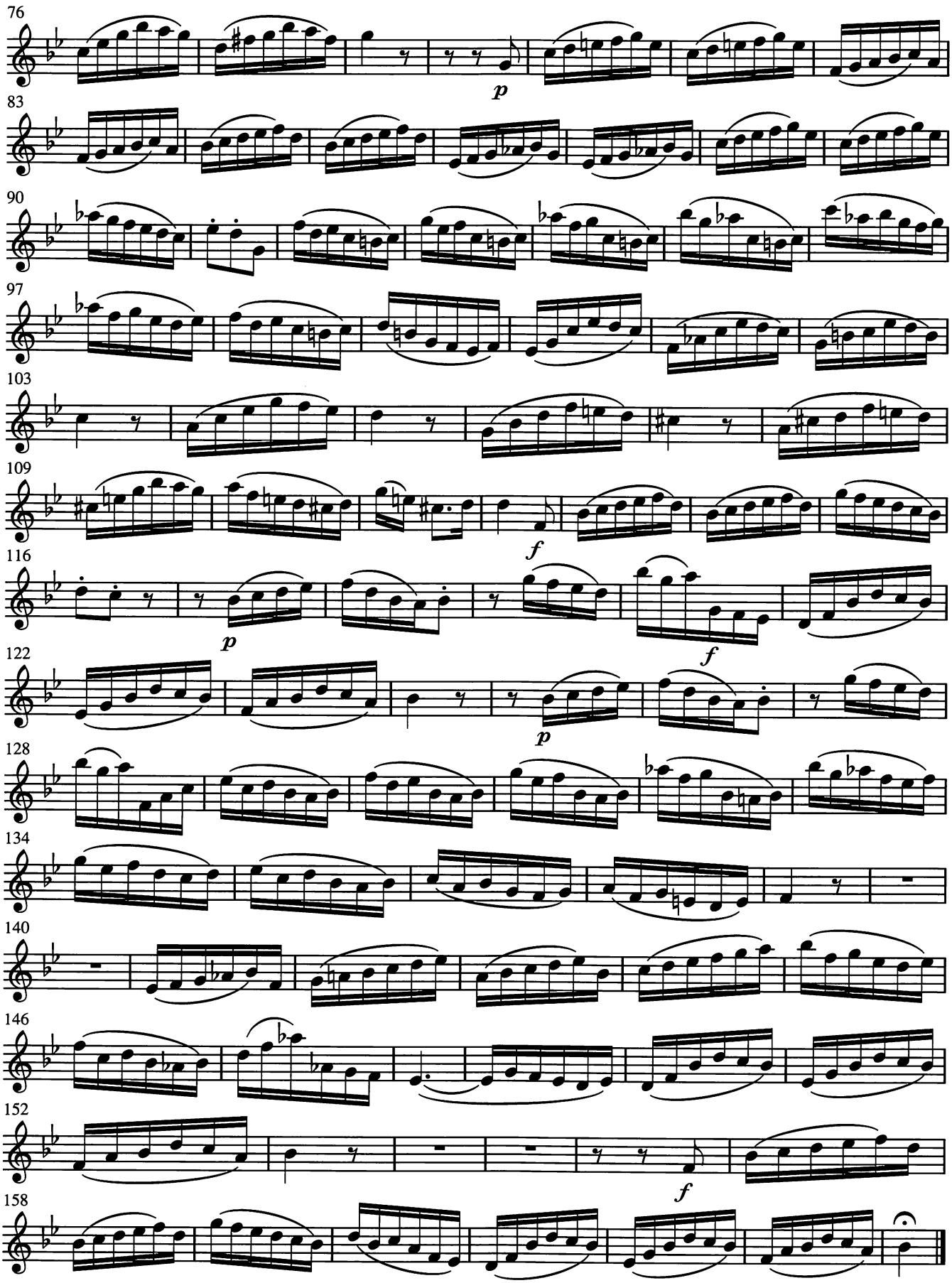
The part may be carefully cut from the book.


76
p
83
90
97
103
109
f
116
p
f
122
p
128
134
140
146
152
f
158

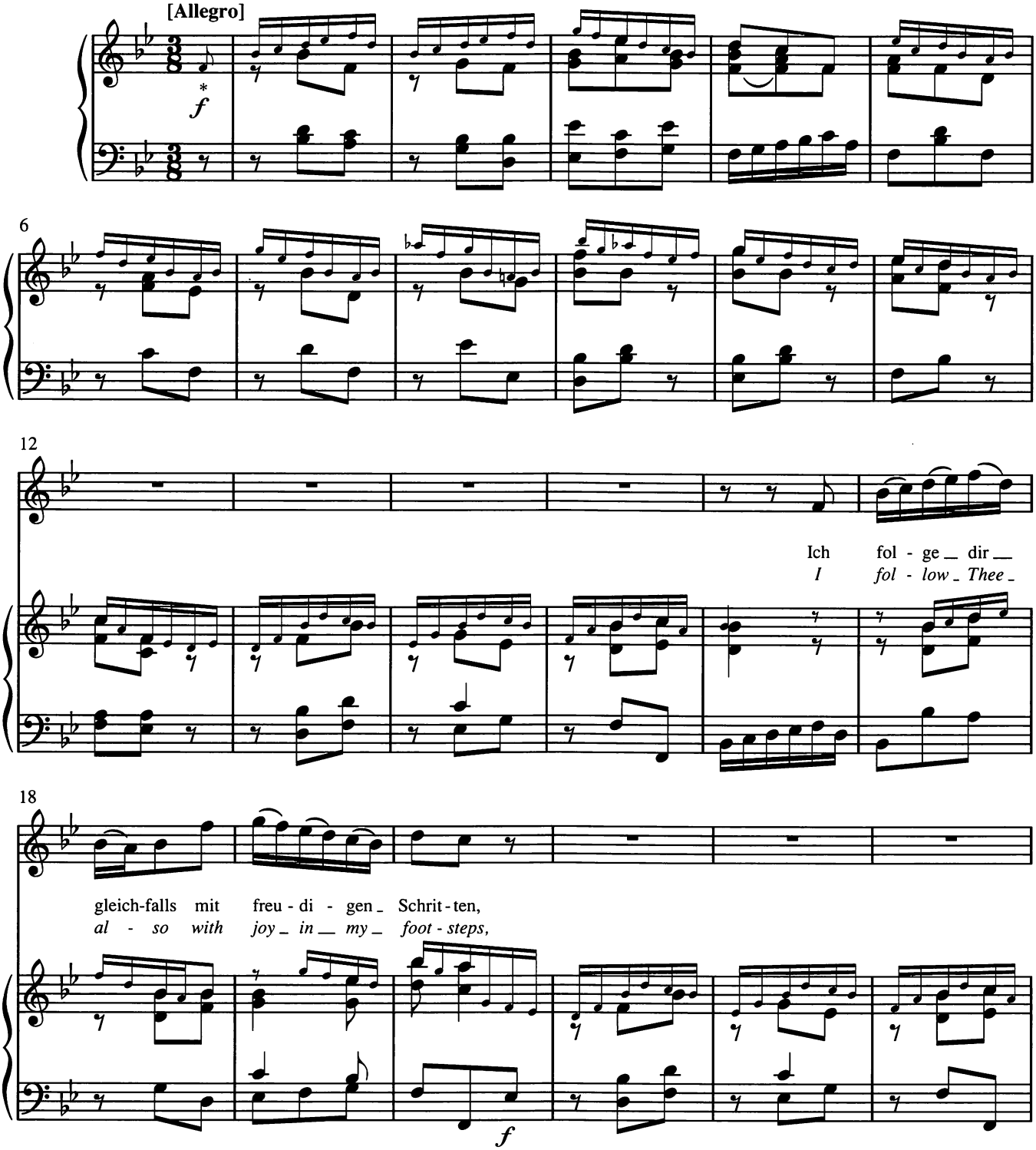
Ich folge dir gleichfalls

(I Follow Thee Also)

from

PASSIO SECUNDUM JOANNEM

(St. John Passion)

Johann Sebastian Bach

*Small size notes are to be played in the absence of a flute.

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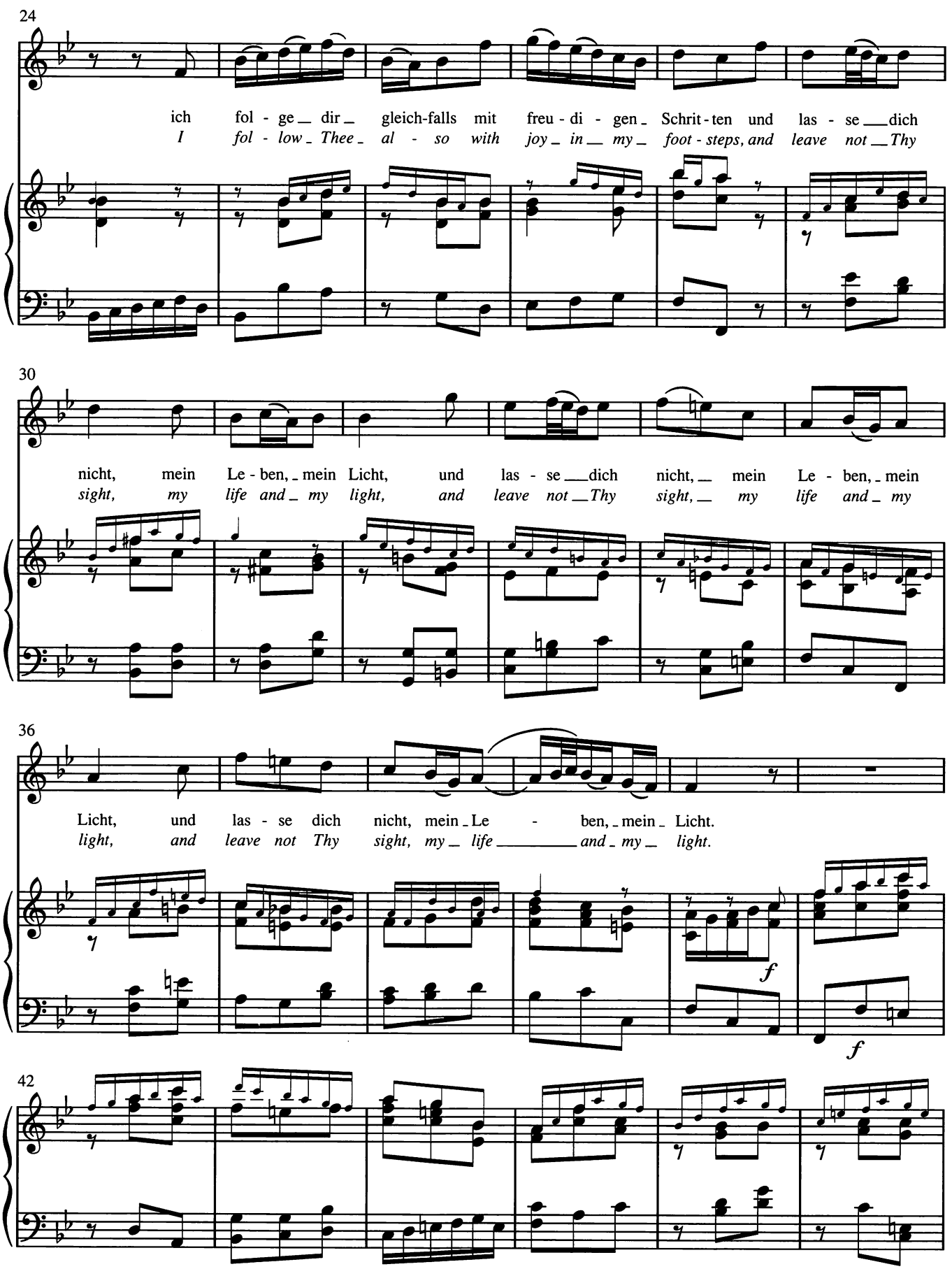
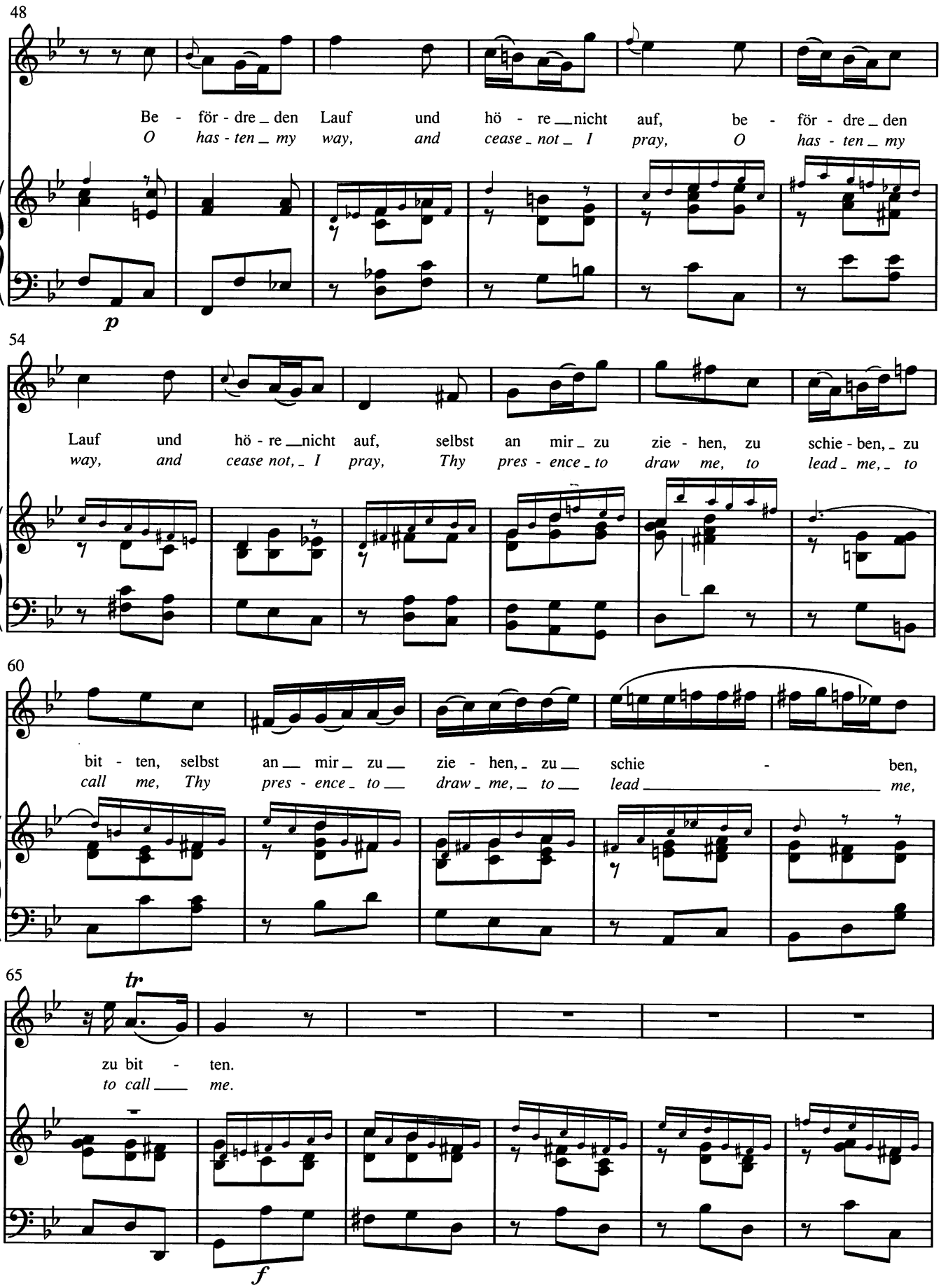
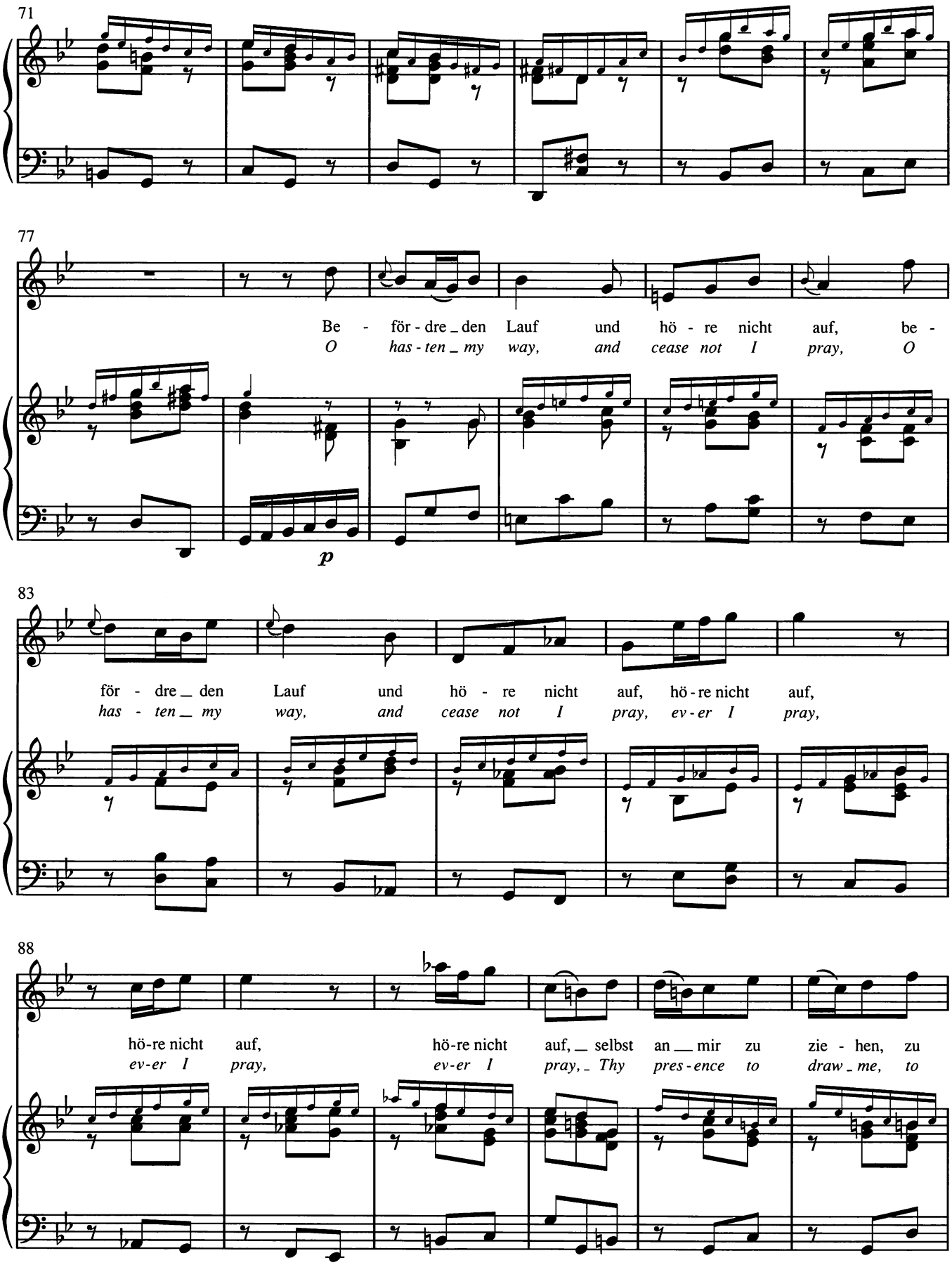
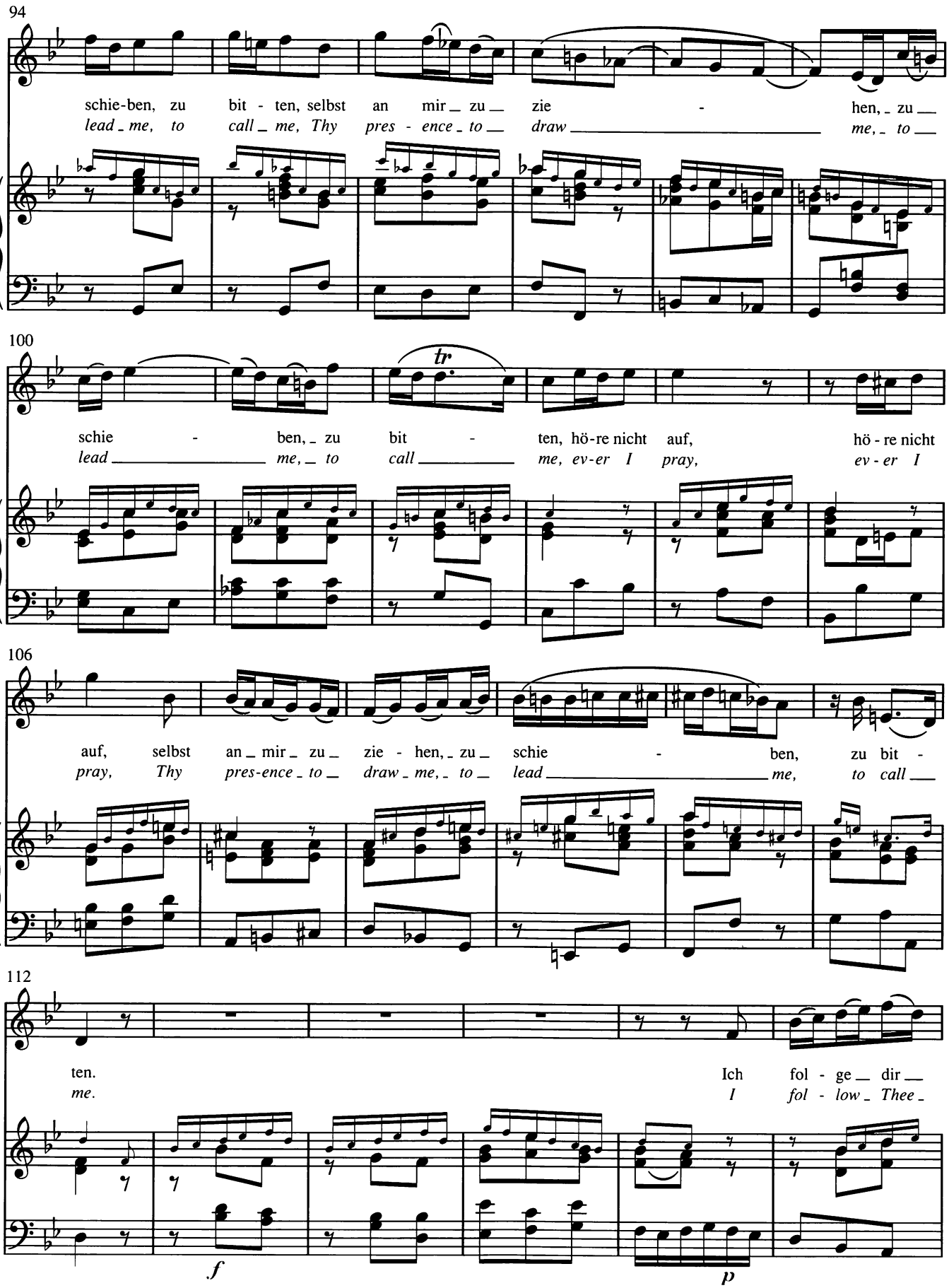
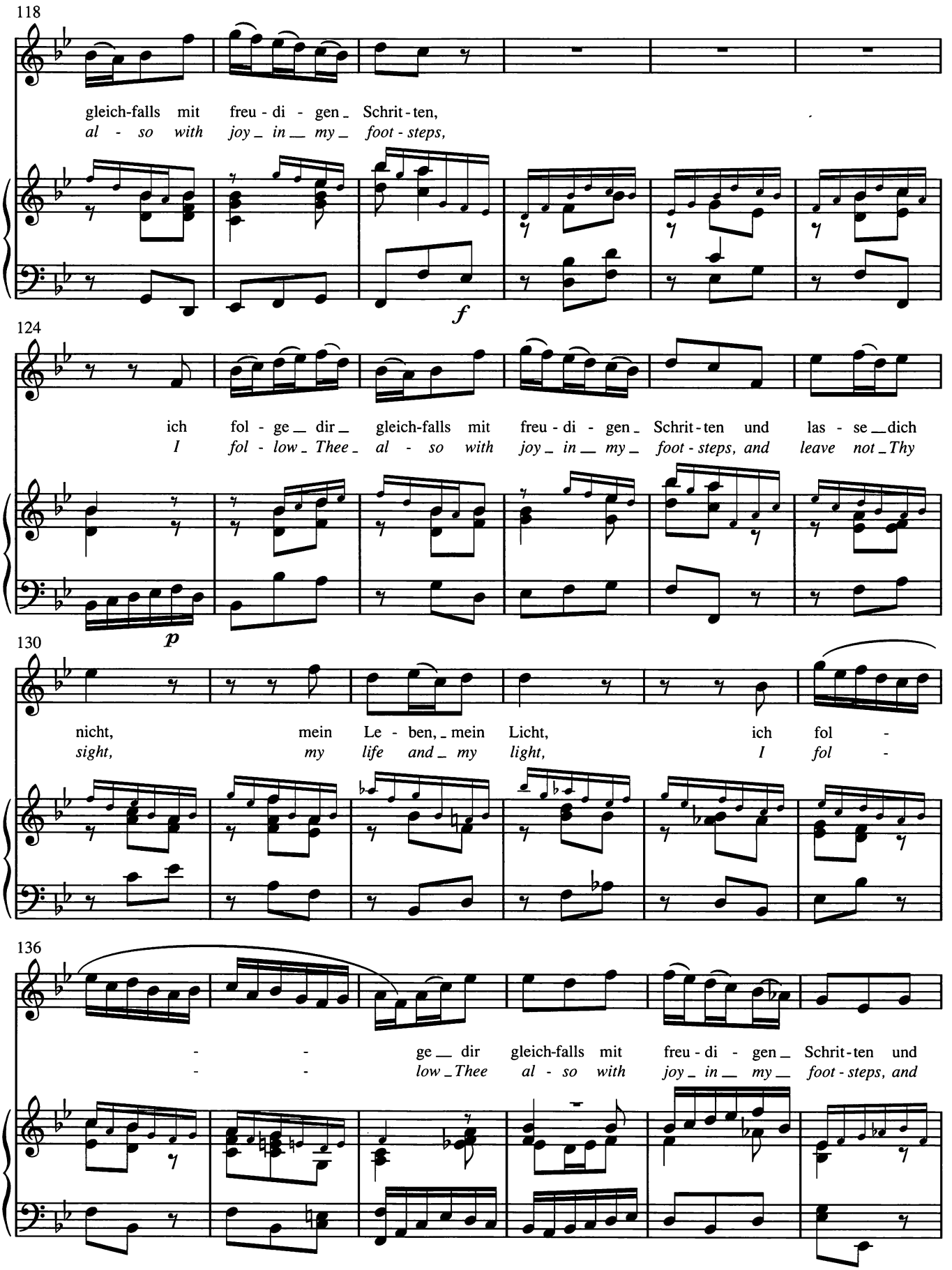
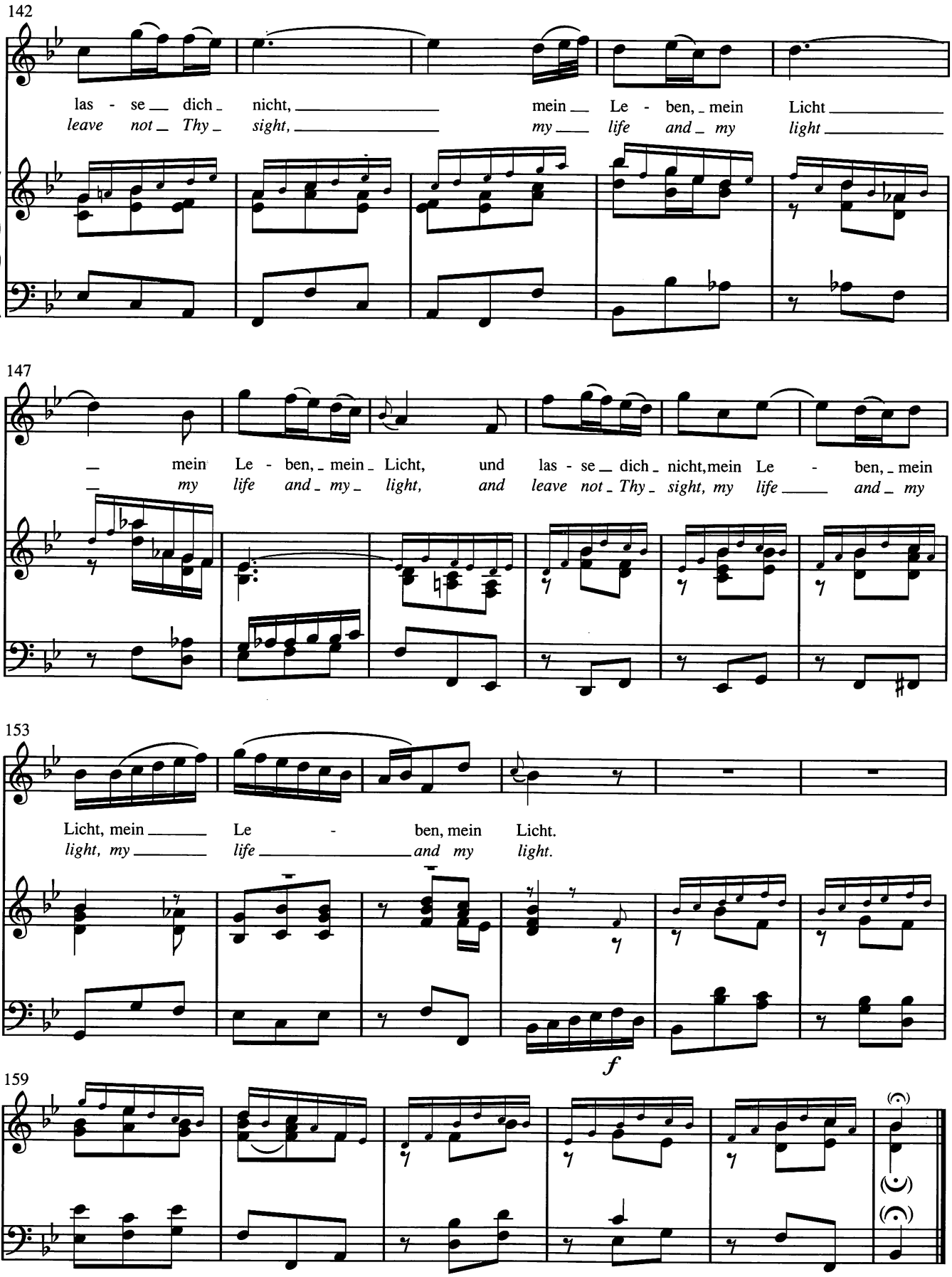
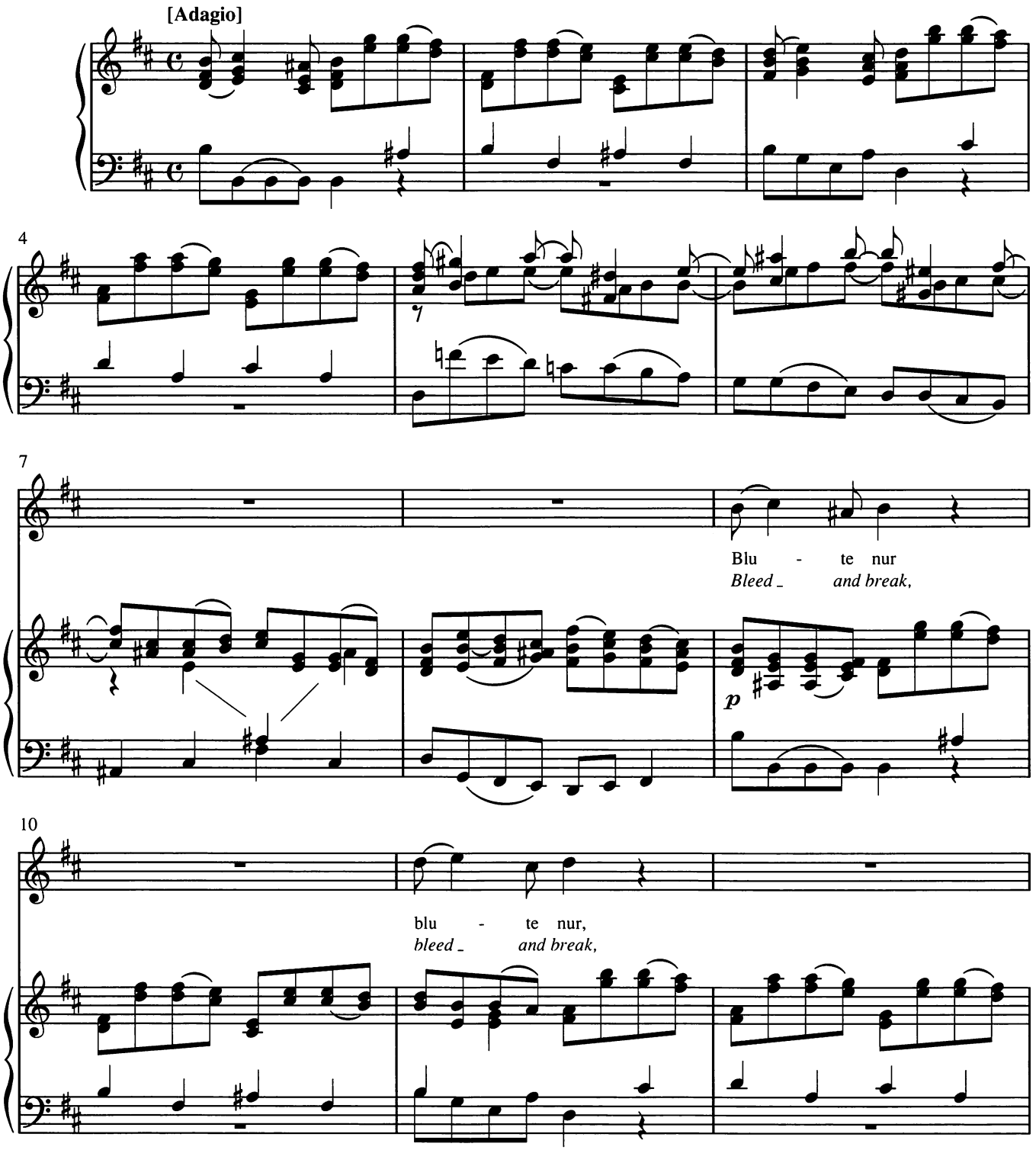

24
ich fol - ge dir gleich-falls mit freu - di - gen Schrit - ten und las - se dich
I fol - low Thee al - so with joy in my foot - steps, and leave not Thy
30
nicht, mein Le - ben, mein Licht, und las - se dich nicht, mein Le - ben, mein
sight, my life and my light, and leave not Thy sight, my life and my
36
Licht, und las - se dich nicht, mein Le - ben, mein Licht.
light, and leave not Thy sight, my life and my light.
f
f
42

48
Be - för - dre _ den Lauf und hö - re _ nicht auf, be - för - dre _ den
O has - ten _ my way, and cease _ not _ I pray, O has - ten _ my
p
54
Lauf und hö - re _ nicht auf, selbst an mir _ zu zie - hen, zu schie - ben, _ zu
way, and cease not, _ I pray, Thy pres - ence _ to draw me, to lead _ me, _ to
60
bit - ten, selbst an _ mir _ zu _ zie - hen, _ zu _ schie - ben,
call me, Thy pres - ence _ to _ draw _ me, _ to _ lead _ me,
65
tr
zu bit - ten.
to call _ me.
f

71
77
Be - för - dre _ den Lauf und hö - re nicht auf, be -
O has - ten _ my way, and cease not I pray, O
p
83
för - dre _ den Lauf und hö - re nicht auf, hö - re nicht auf,
has - ten _ my way, and cease not I pray, ev - er I pray,
88
hö-re nicht auf, hö-re nicht auf, _ selbst an _ mir zu zie - hen, zu
ev-er I pray, ev-er I pray, _ Thy pres - ence to draw _ me, to

94
schie-ben, zu bit - ten, selbst an mir zu zie - hen, zu
lead me, to call me, Thy pres - ence to draw me, to
100
schie - ben, zu bit - ten, hö-re nicht auf, hö - re nicht
lead me, to call me, ev-er I pray, ev - er I
106
auf, selbst an mir zu zie - hen, zu schie - ben, zu bit -
pray, Thy pres-ence to draw me, to lead me, to call
112
ten. Ich fol - ge dir
me. I fol - low Thee
f
p

118
gleich-falls mit freu - di - gen_ Schrit-ten,
al - so with joy_ in__ my_ foot - steps,
f
124
ich fol - ge__ dir_ gleich-falls mit freu - di - gen_ Schrit-ten und las - se__dich
I fol - low_ Thee_ al - so with joy_ in__ my_ foot - steps, and leave not_Thy
p
130
nicht, mein Le - ben,_mein Licht, ich fol -
sight, my life and_ my light, I fol -
136
- - ge__ dir gleich-falls mit freu - di - gen_ Schrit-ten und
- - low_Thee al - so with joy_ in__ my__ foot - steps, and

142
las - se dich nicht, mein Le - ben, mein Licht
leave not Thy sight, my life and my light
147
mein Le - ben, mein Licht, und las - se dich nicht, mein Le - ben, mein
my life and my light, and leave not Thy sight, my life and my
153
Licht, mein Le - ben, mein Licht.
light, my life and my light.
f
159

Blute nur, du liebes Herz

(Bleed and Break, Thou Loving Heart)
from
PASSIO SECUNDUM MATTHÆUM
(St. Matthew Passion)

Johann Sebastian Bach

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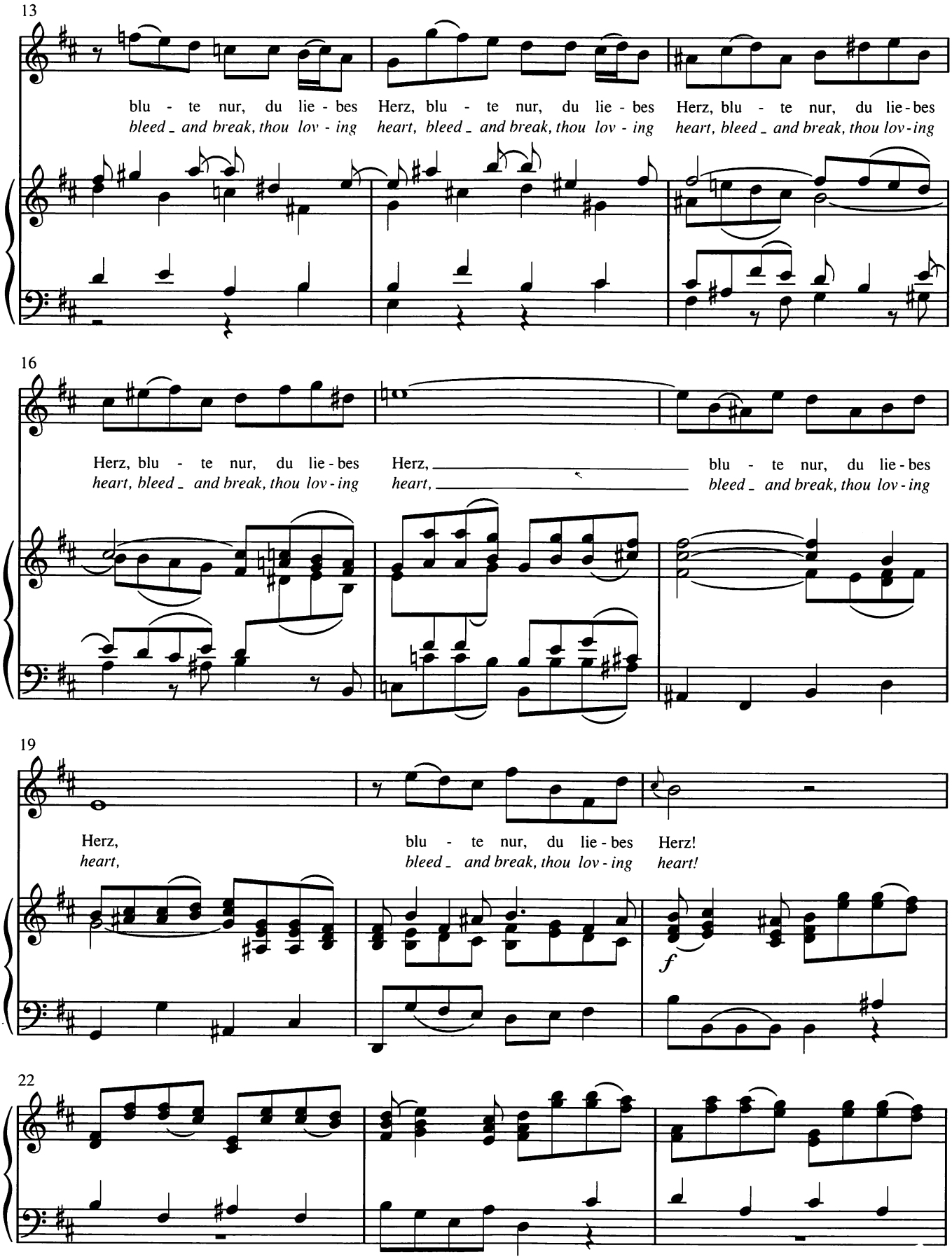
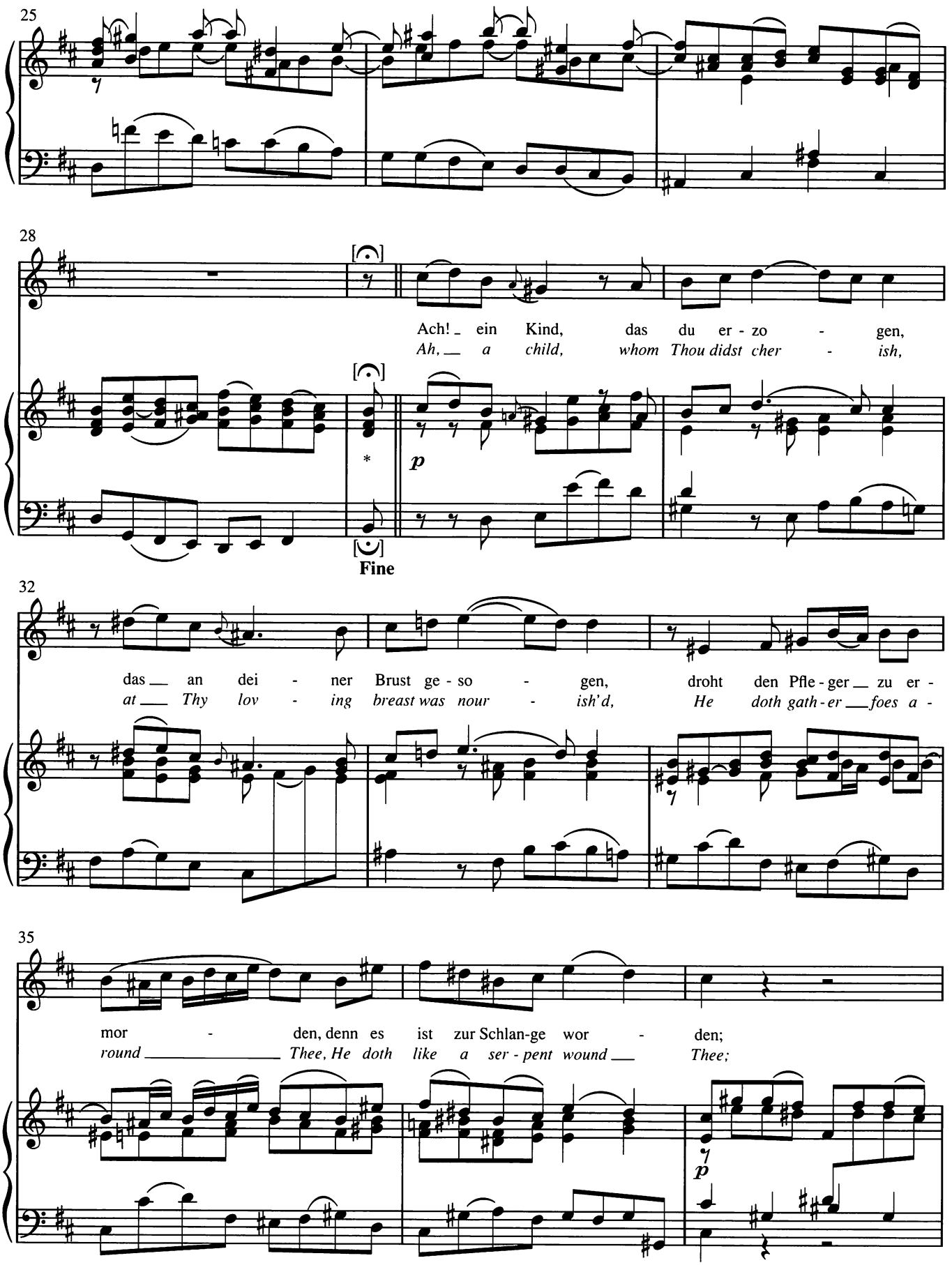
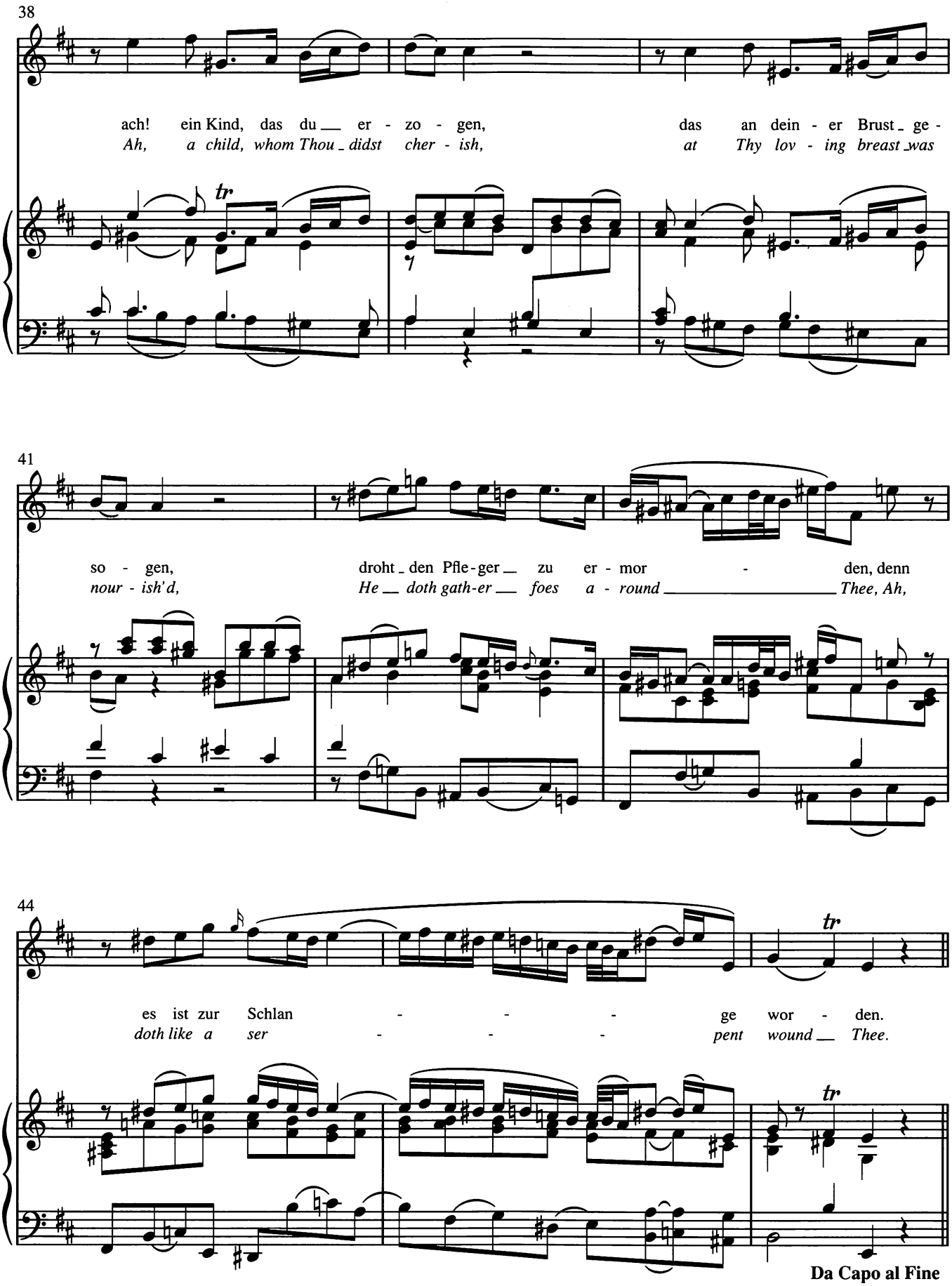

13
blu - te nur, du lie - bes Herz, blu - te nur, du lie - bes Herz, blu - te nur, du lie - bes
bleed _ and break, thou lov - ing heart, bleed _ and break, thou lov - ing heart, bleed _ and break, thou lov - ing
16
Herz, blu - te nur, du lie - bes Herz, _____ blu - te nur, du lie - bes
heart, bleed _ and break, thou lov - ing heart, _____ bleed _ and break, thou lov - ing
19
Herz, blu - te nur, du lie - bes Herz!
heart, bleed _ and break, thou lov - ing heart!
f
22

25
28
Ach! ein Kind, das du er - zo - gen,
Ah, a child, whom Thou didst cher - ish,
p
Fine
32
das an dei - ner Brust ge - so - gen, droht den Pfle - ger zu er -
at Thy lov - ing breast was nour - ish'd, He doth gath - er foes a -
35
mor - den, denn es ist zur Schlan-ge wor - den;
round Thee, He doth like a ser - pent wound Thee;
p

*Fermatas on Fine

38
ach! ein Kind, das du er - zo - gen, das an dein - er Brust ge -
Ah, a child, whom Thou didst cher - ish, at Thy lov - ing breast was
41
so - gen, droht den Pfle - ger zu er - mor - den, denn
nour - ish'd, He doth gath-er foes a - round Thee, Ah,
44
es ist zur Schlan - - - ge wor - den.
doth like a ser - - - pent wound Thee.
Da Capo al Fine

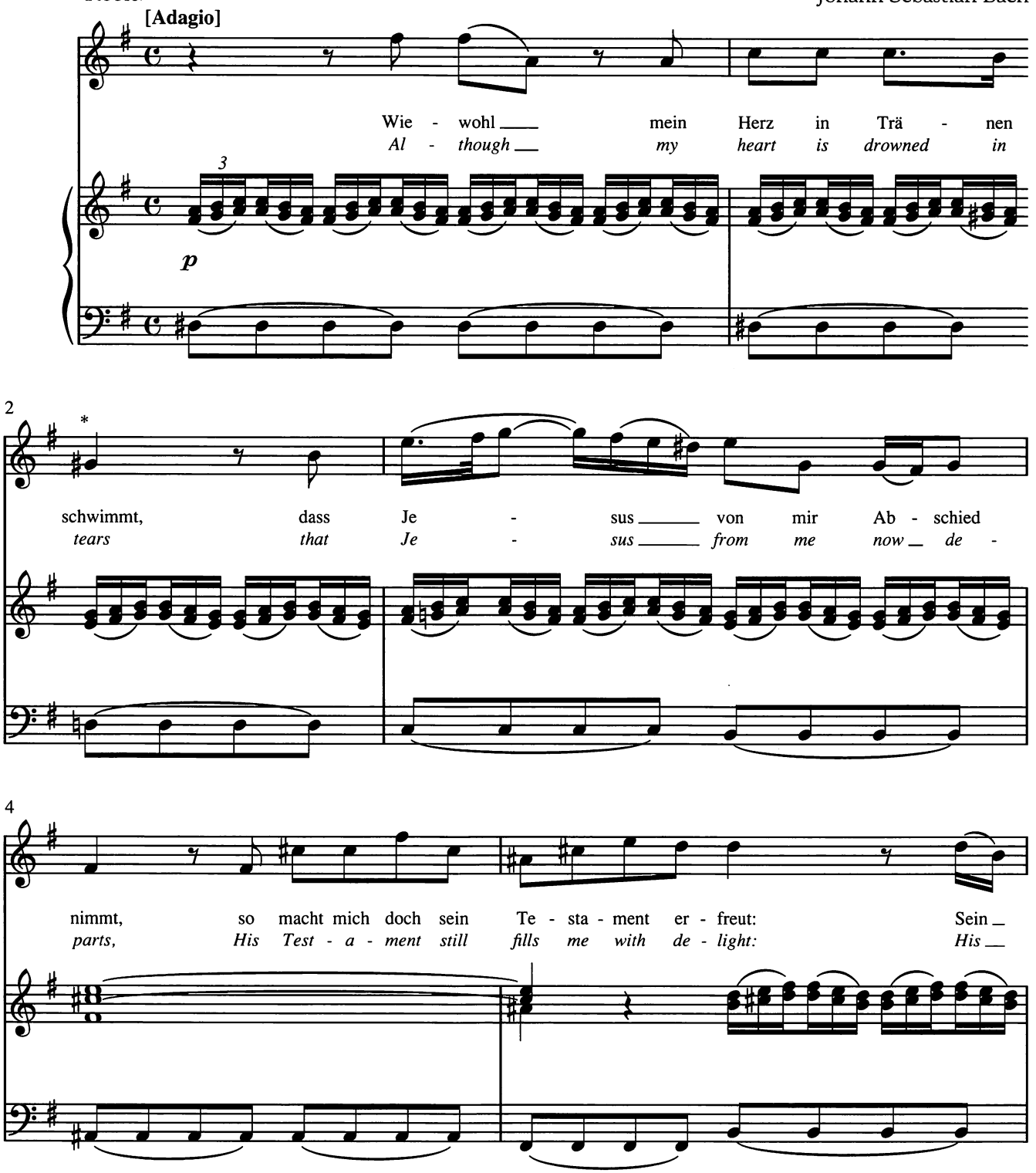
Ich will dir mein Herze schenken

(Lord, to Thee My Heart is Given)

from

PASSIO SECUNDUM MATTHÆUM

(St. Matthew Passion)

Recit. Johann Sebastian Bach

[Adagio]
Wie - wohl ___ mein Herz in Trä - nen
Al - though ___ my heart is drowned in
3
p
2
*
schwimmt, dass Je - sus ___ von mir Ab - schied
tears that Je - sus ___ from me now ___ de -
4
nimmt, so macht mich doch sein Te - sta - ment er - freut: Sein ___
parts, His Test - a - ment still fills me with de - light: His ___

*appaggiatura possible

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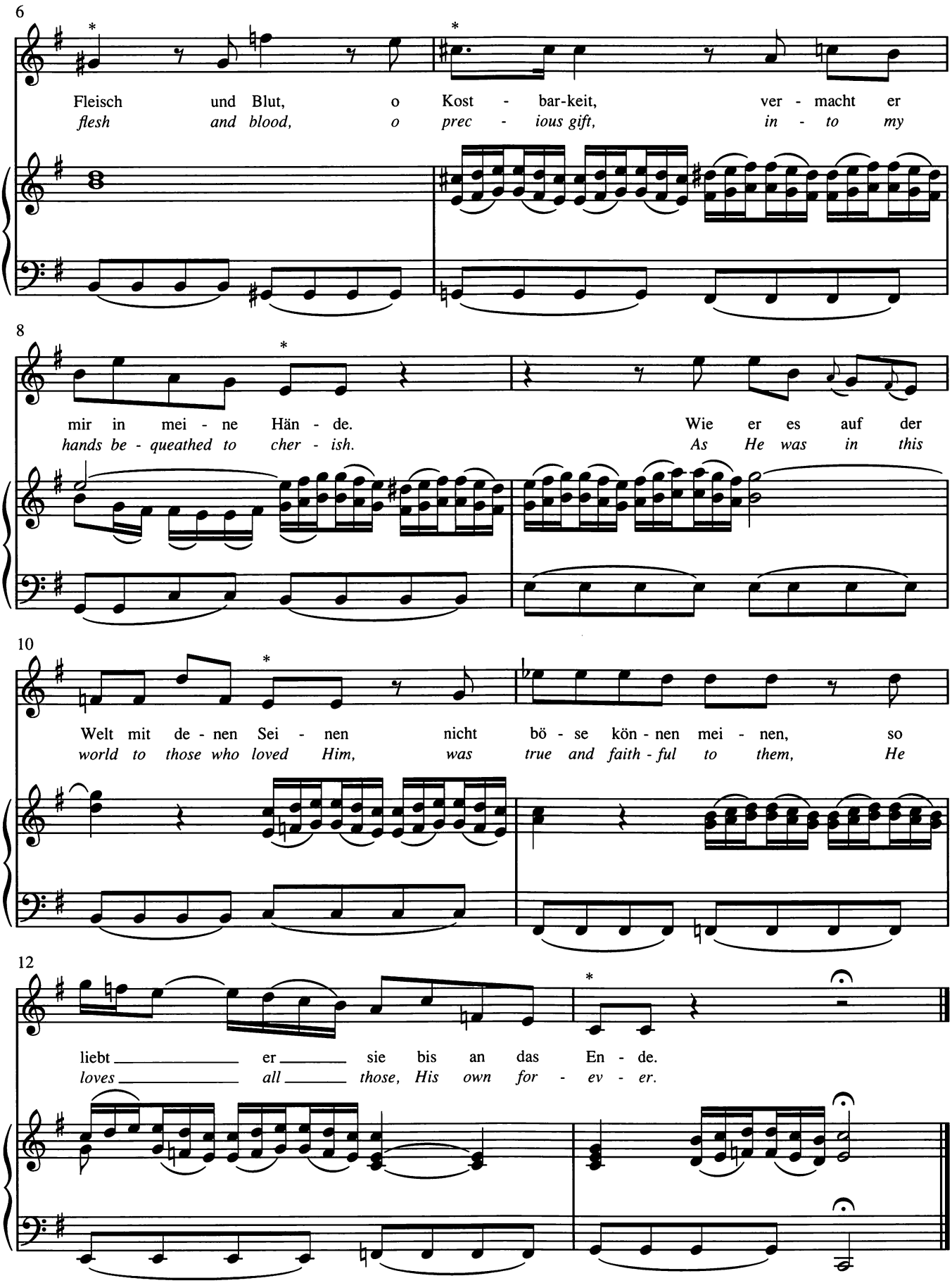
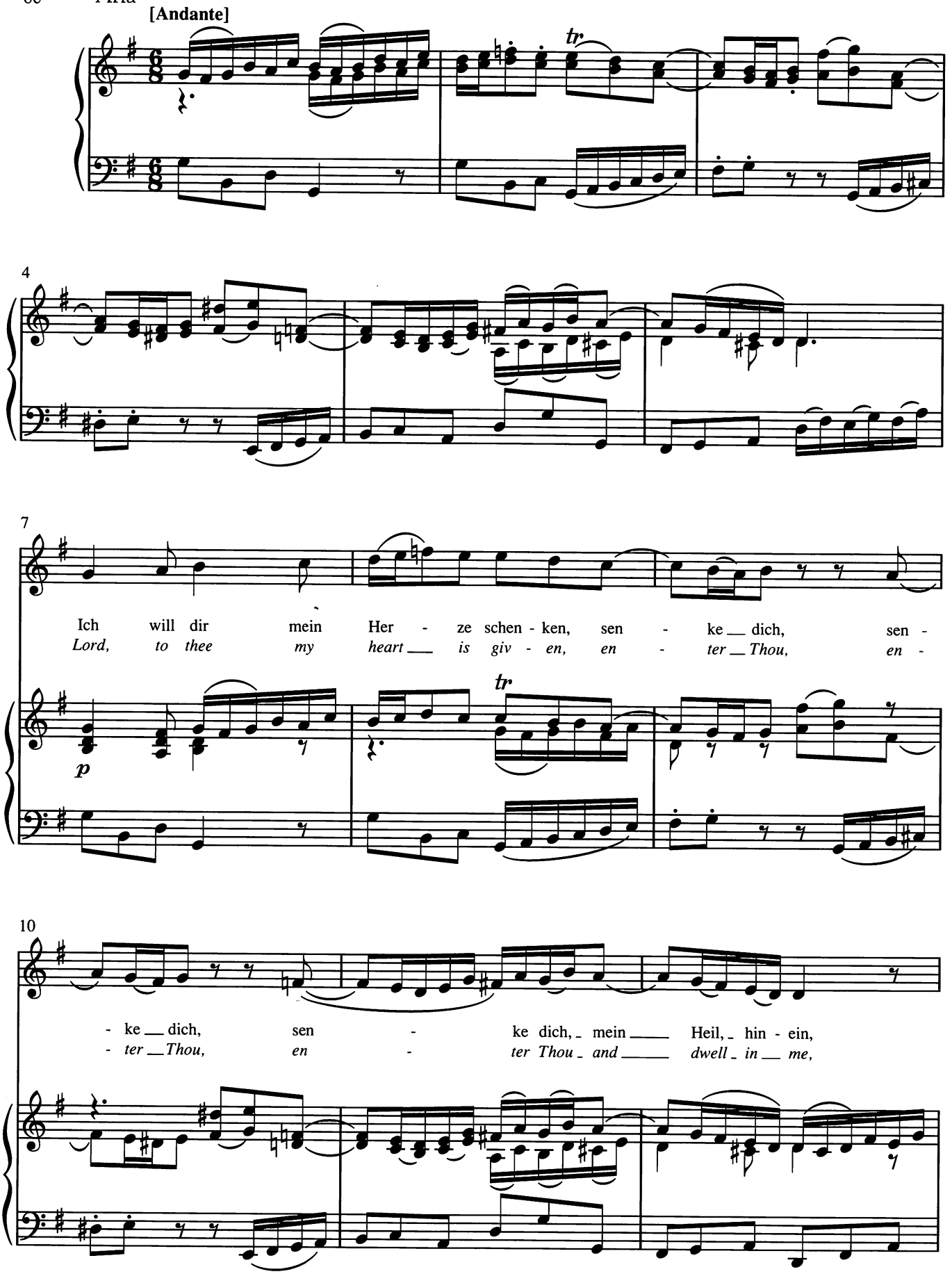
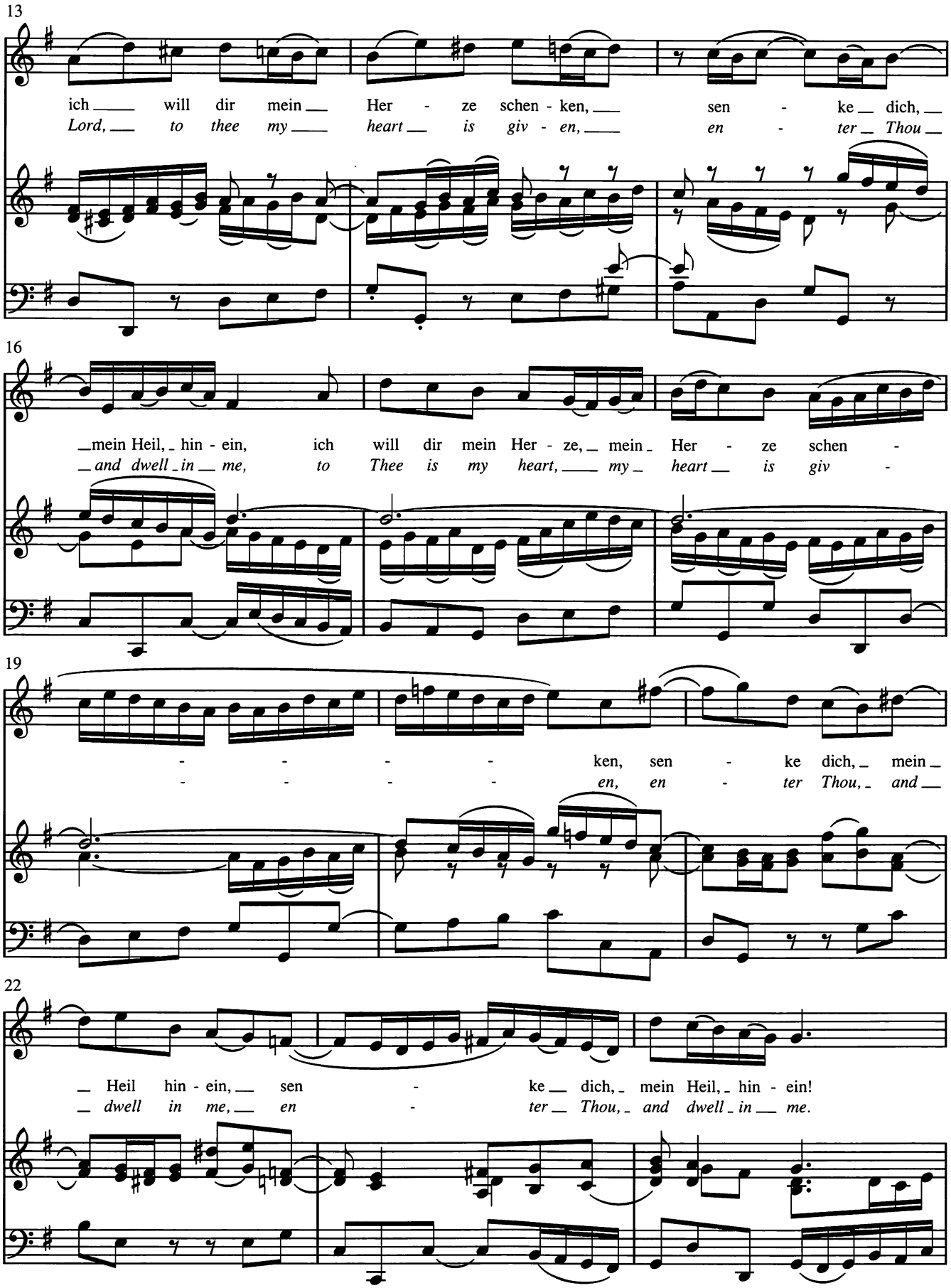
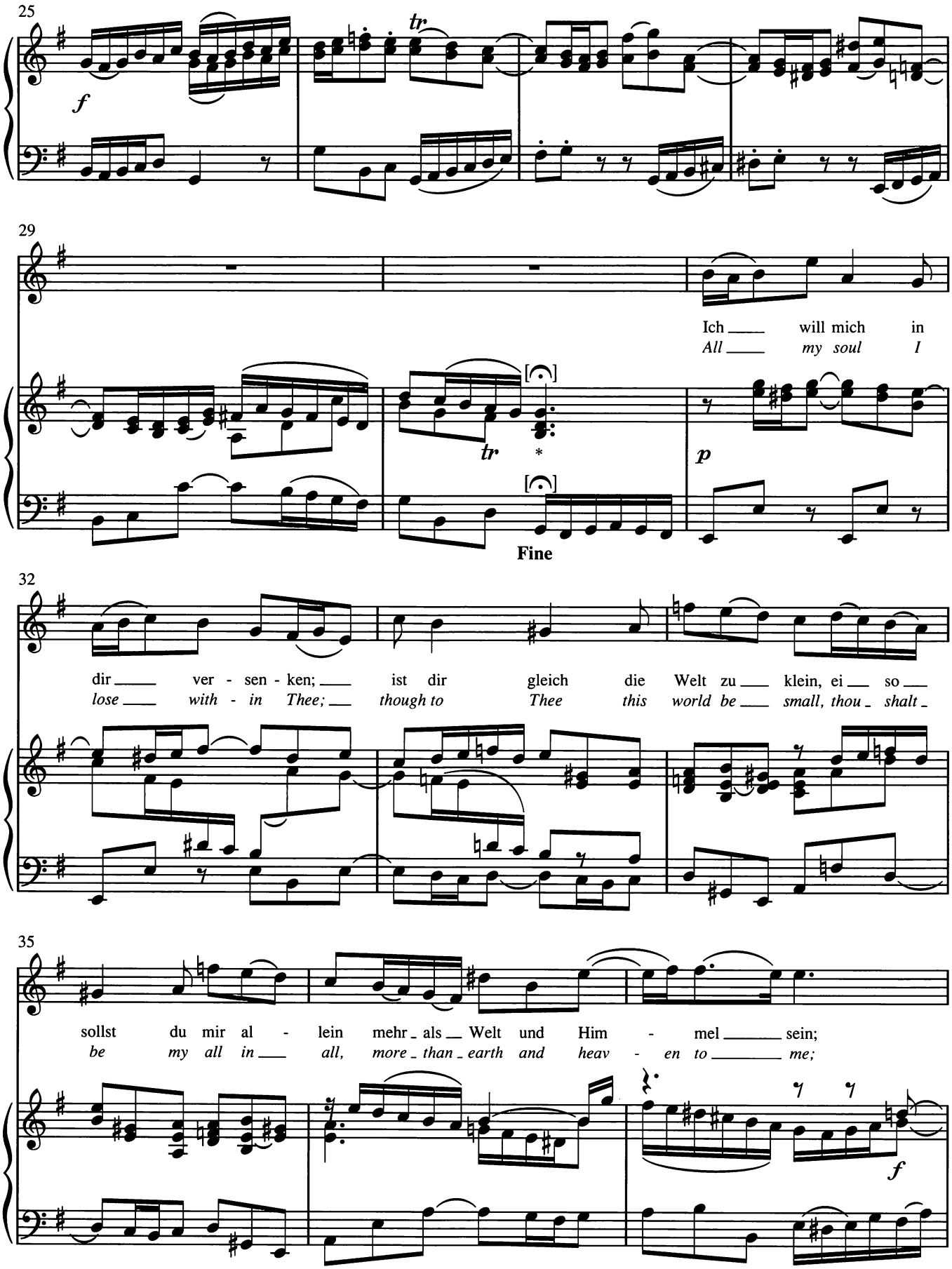
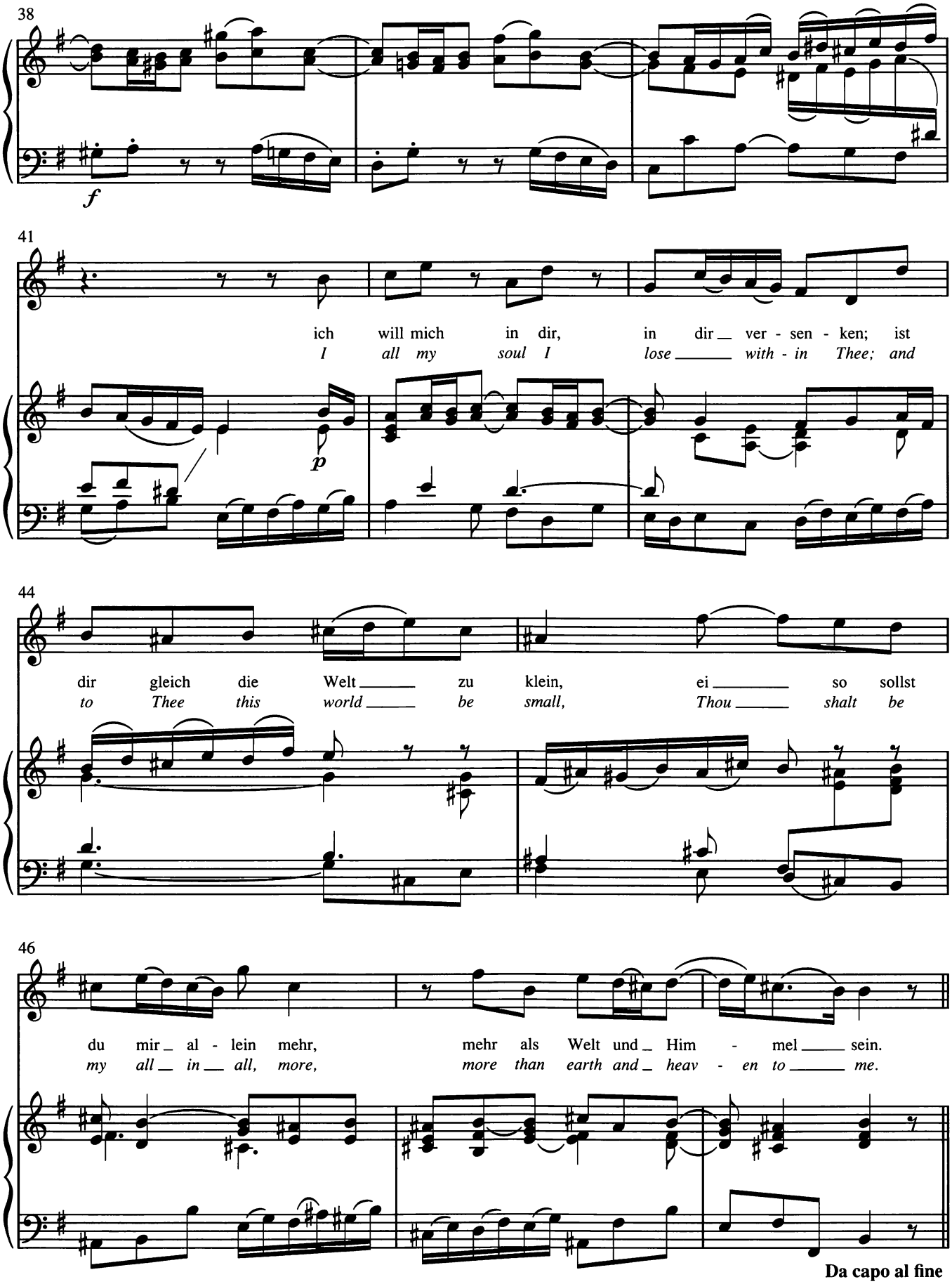
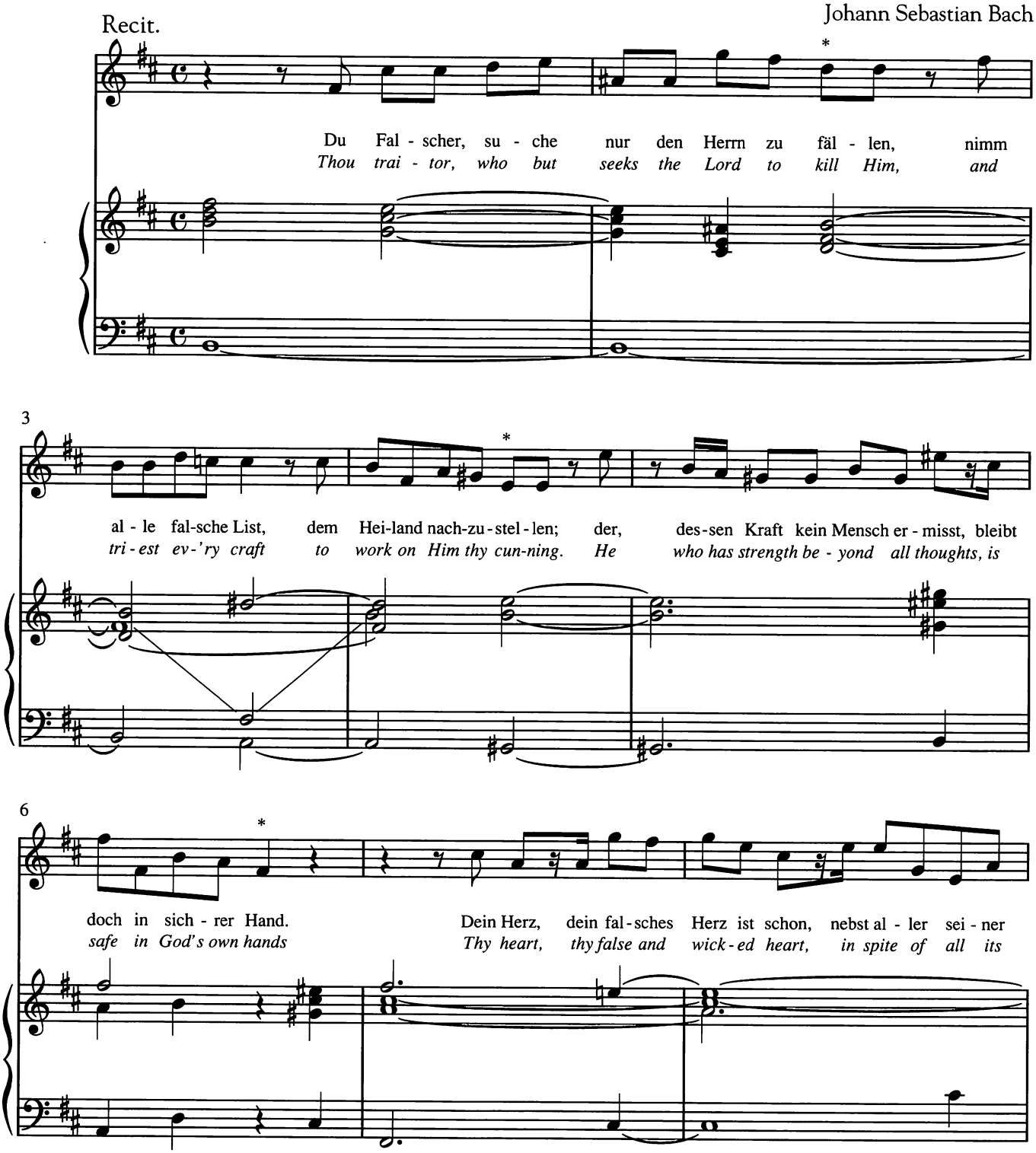

6
Fleisch und Blut, o Kost - bar-keit, ver - macht er
flesh and blood, o prec - ious gift, in - to my
8
mir in mei - ne Hän - de. Wie er es auf der
hands be - queathed to cher - ish. As He was in this
10
Welt mit de - nen Sei - nen nicht bö - se kön - nen mei - nen, so
world to those who loved Him, was true and faith - ful to them, He
12
liebt er sie bis an das En - de.
loves all those, His own for - ev - er.

*appoggiatura possible

[Andante]
tr
4
7
Ich will dir mein Her - ze schen - ken, sen - ke dich, sen -
Lord, to thee my heart is giv - en, en - ter Thou, en -
p
tr
10
- ke dich, sen - ke dich, mein Heil, hin - ein,
- ter Thou, en - ter Thou and dwell in me,

13
ich will dir mein Her - ze schen - ken, sen - ke dich,
Lord, to thee my heart is giv - en, en - ter Thou
16
mein Heil, hin - ein, ich will dir mein Her - ze, mein Her - ze schen -
and dwell in me, to Thee is my heart, my heart is giv -
19
- - - - ken, sen - ke dich, mein
- - - - en, en - ter Thou, and
22
Heil hin - ein, sen - ke dich, mein Heil, hin - ein!
dwell in me, en - ter Thou, and dwell in me.

25
tr
f
29
Ich ___ will mich in
All ___ my soul I
tr *
p
Fine
32
dir ___ ver - sen - ken; ___ ist dir gleich die Welt zu ___ klein, ei ___ so ___
lose ___ with - in Thee; ___ though to Thee this world be ___ small, thou _ shalt _
35
sollst du mir al - lein mehr _ als ___ Welt und Him - mel ___ sein;
be my all in ___ all, more _ than _ earth and heav - en to ___ me;
f

*Fermatas on Fine

38
f
41
ich will mich in dir, in dir ver - sen - ken; ist
I all my soul I lose with - in Thee; and
p
44
dir gleich die Welt zu klein, ei so sollst
to Thee this world be small, Thou shalt be
46
du mir al - lein mehr, mehr als Welt und Him - mel sein.
my all in all, more, more than earth and heav - en to me.
Da capo al fine

Nur ein Wink von seinem Händen

(Naught Against the Pow'r)
from
WEINACHTS-ORATORIUM
(The Christmas Oratorio)

Johann Sebastian Bach

Recit.
Du Fal - scher, su - che nur den Herrn zu fäl - len, nimm
Thou trai - tor, who but seeks the Lord to kill Him, and
3
al - le fal-sche List, dem Hei-land nach-zu-stel-len; der, des-sen Kraft kein Mensch er - misst, bleibt
tri - est ev-'ry craft to work on Him thy cun-ning. He who has strength be - yond all thoughts, is
6
doch in sich - rer Hand.
safe in God's own hands
Dein Herz, dein fal-sches Herz ist schon, nebst al - ler sei - ner
Thy heart, thy false and wick-ed heart, in spite of all its

*appoggiatura recommended

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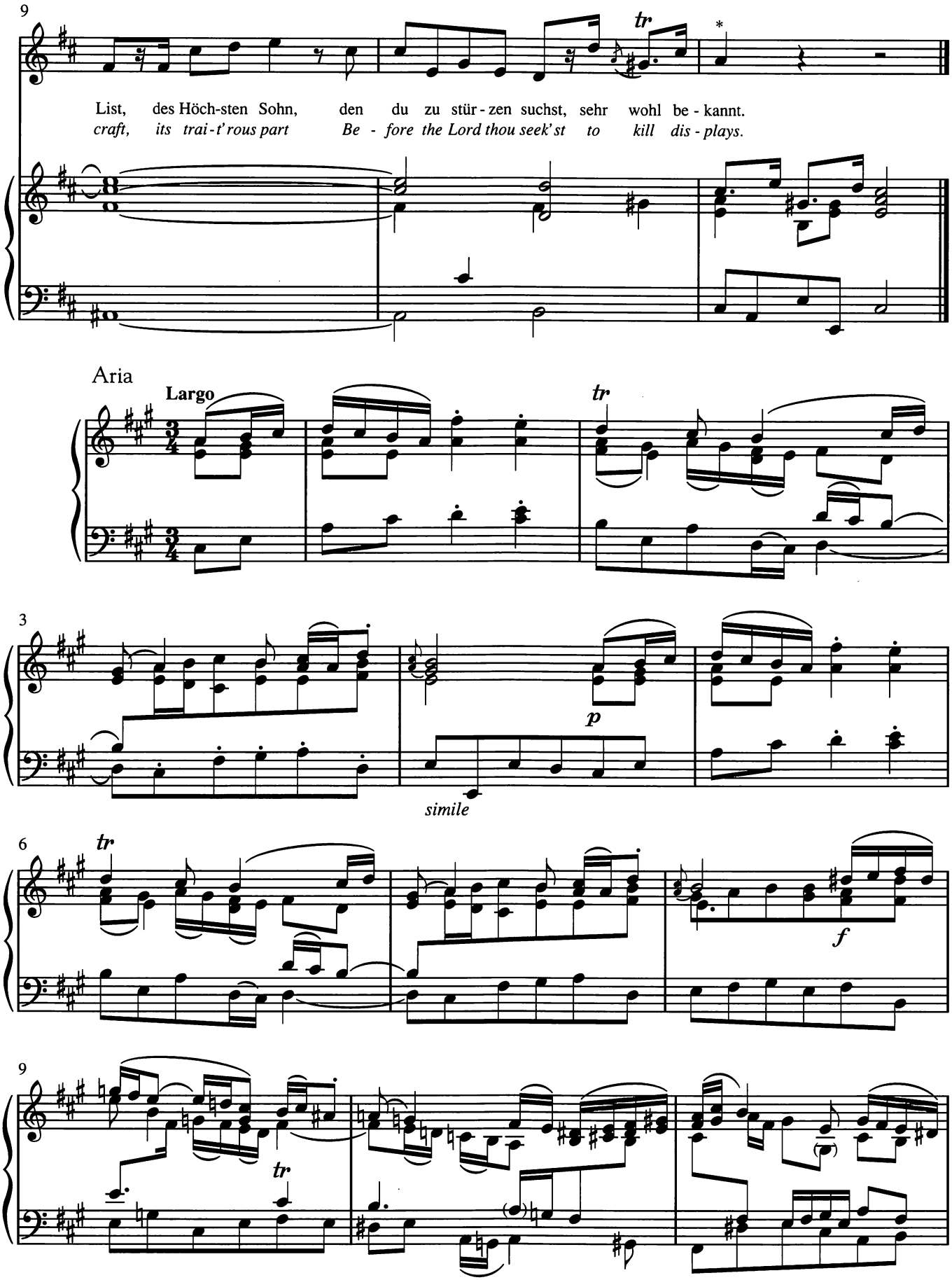
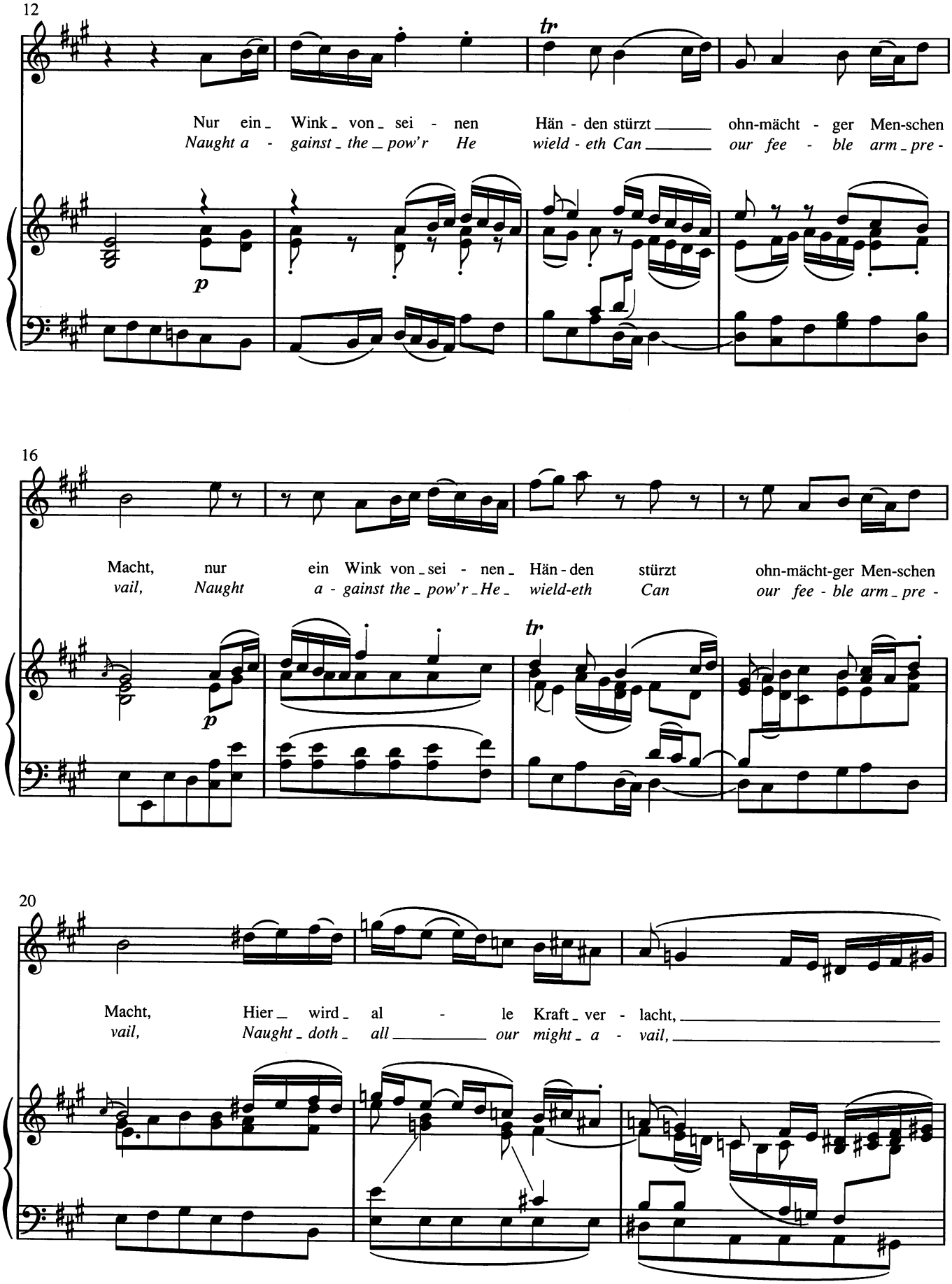
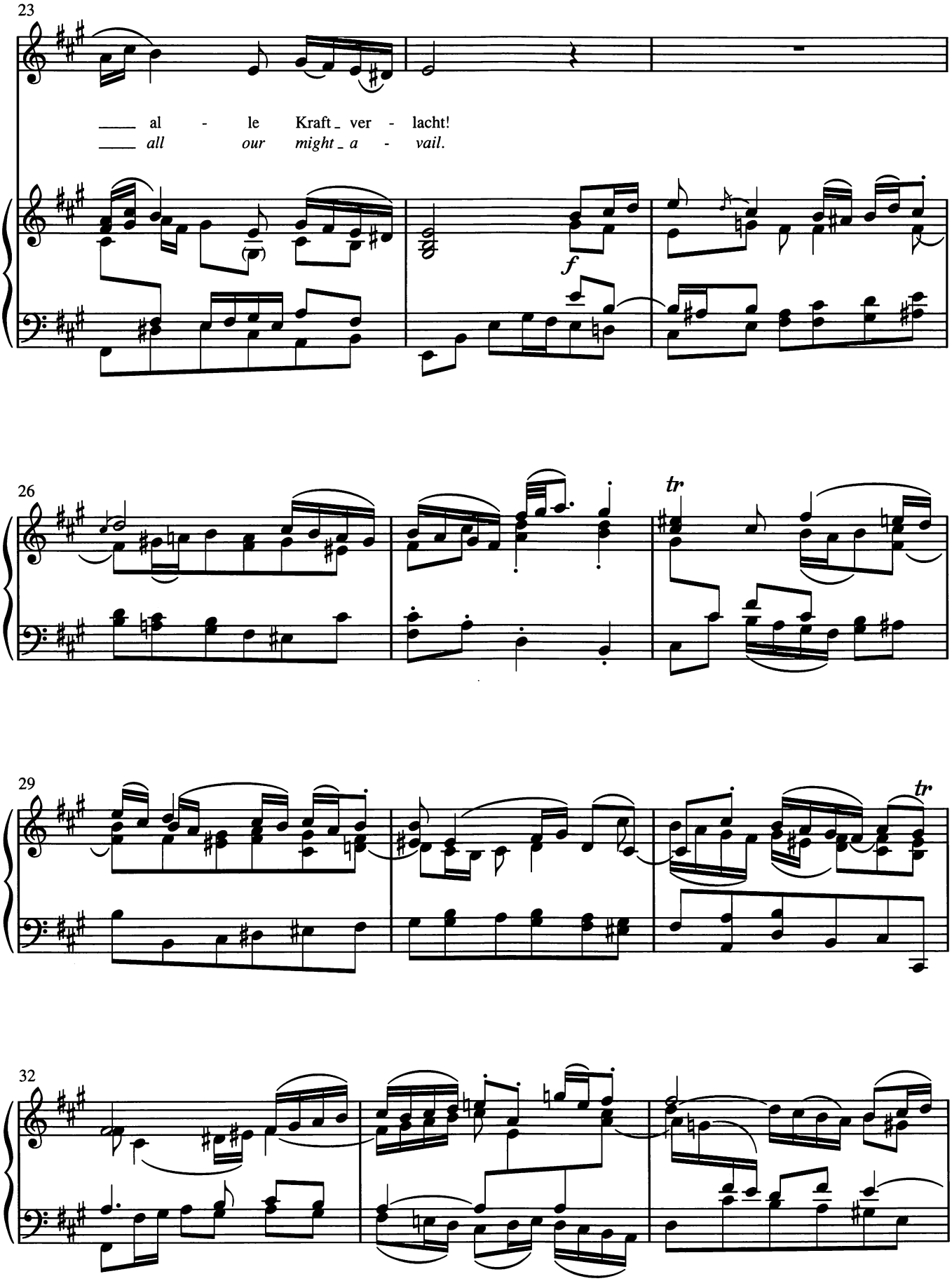
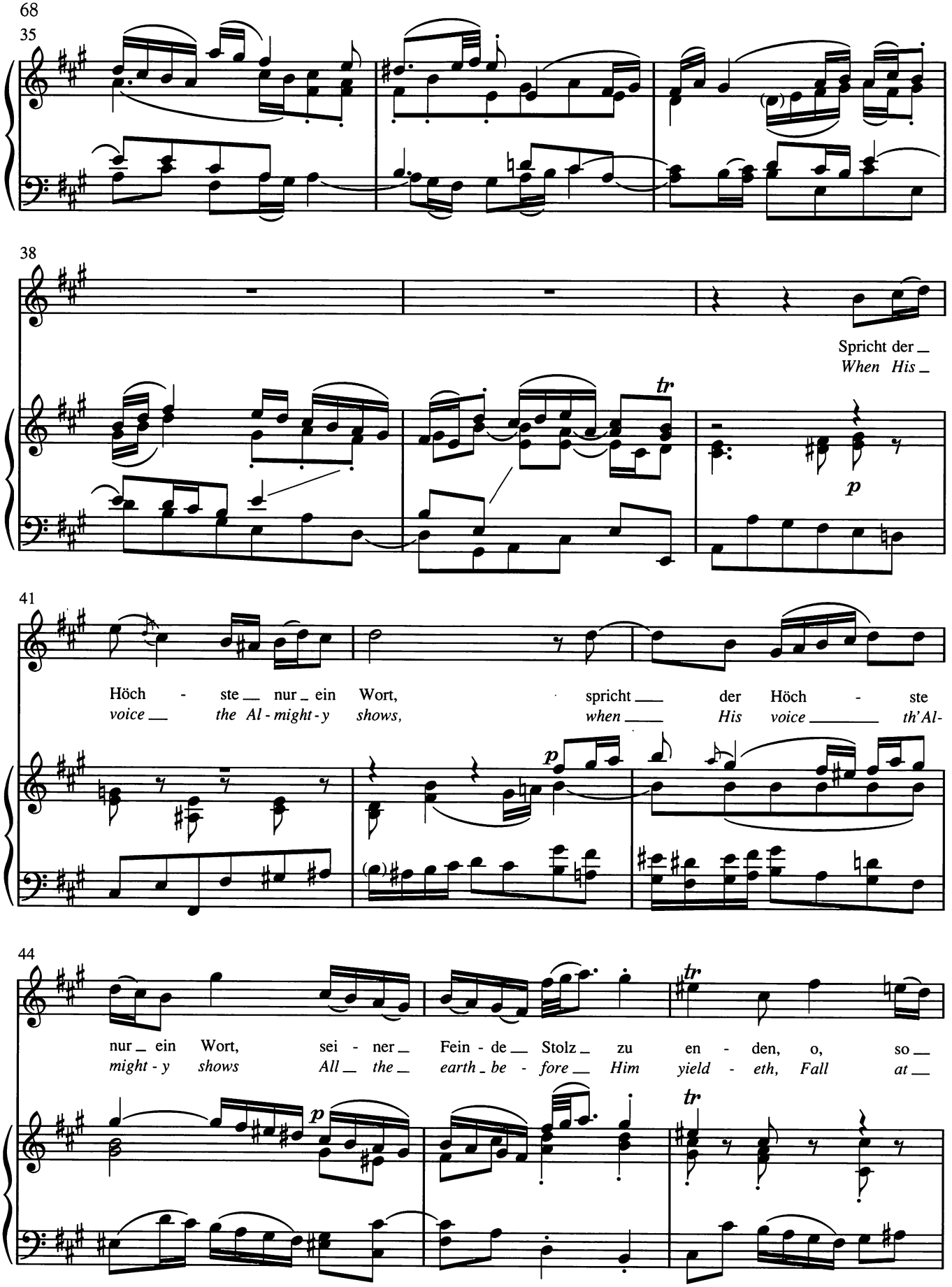
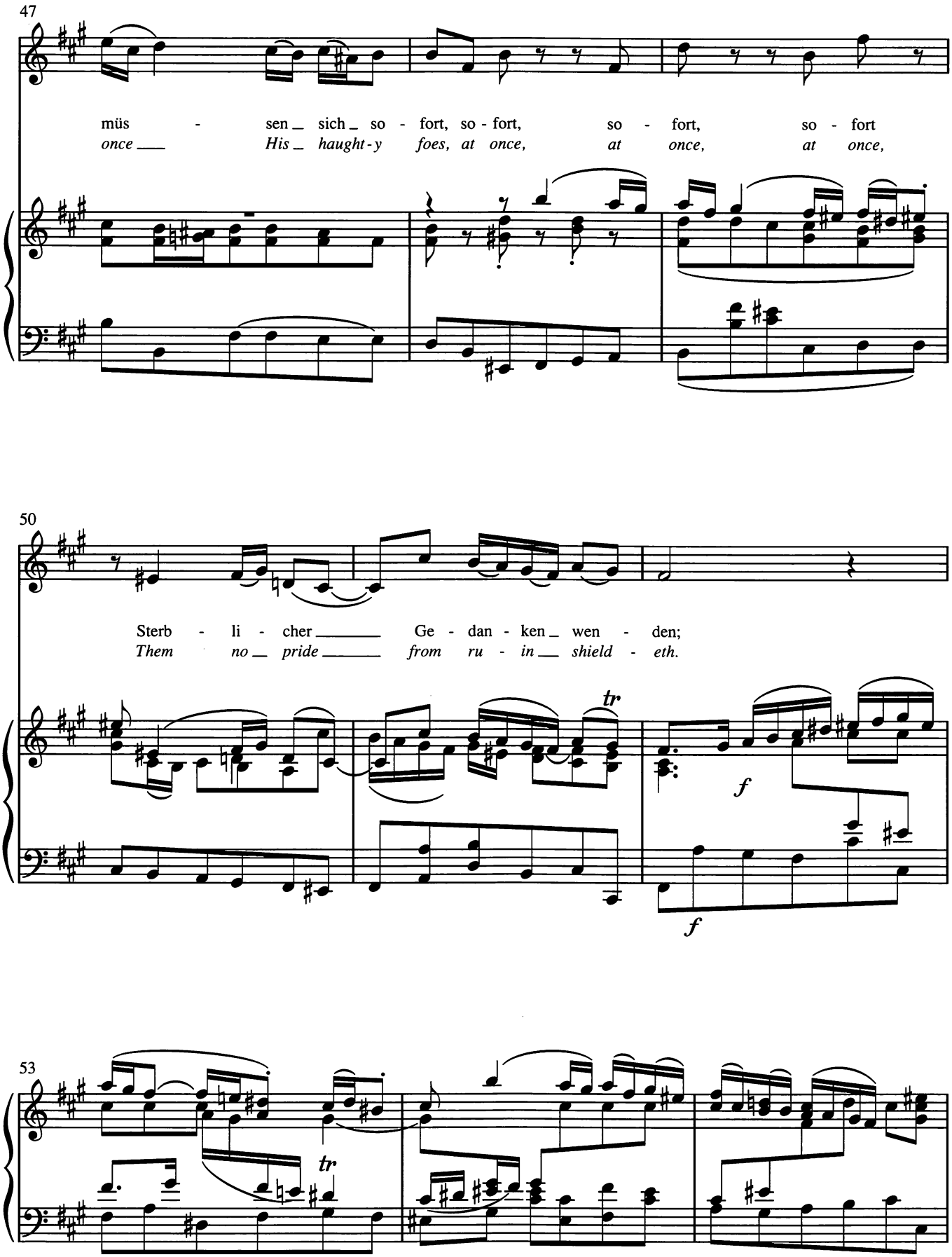
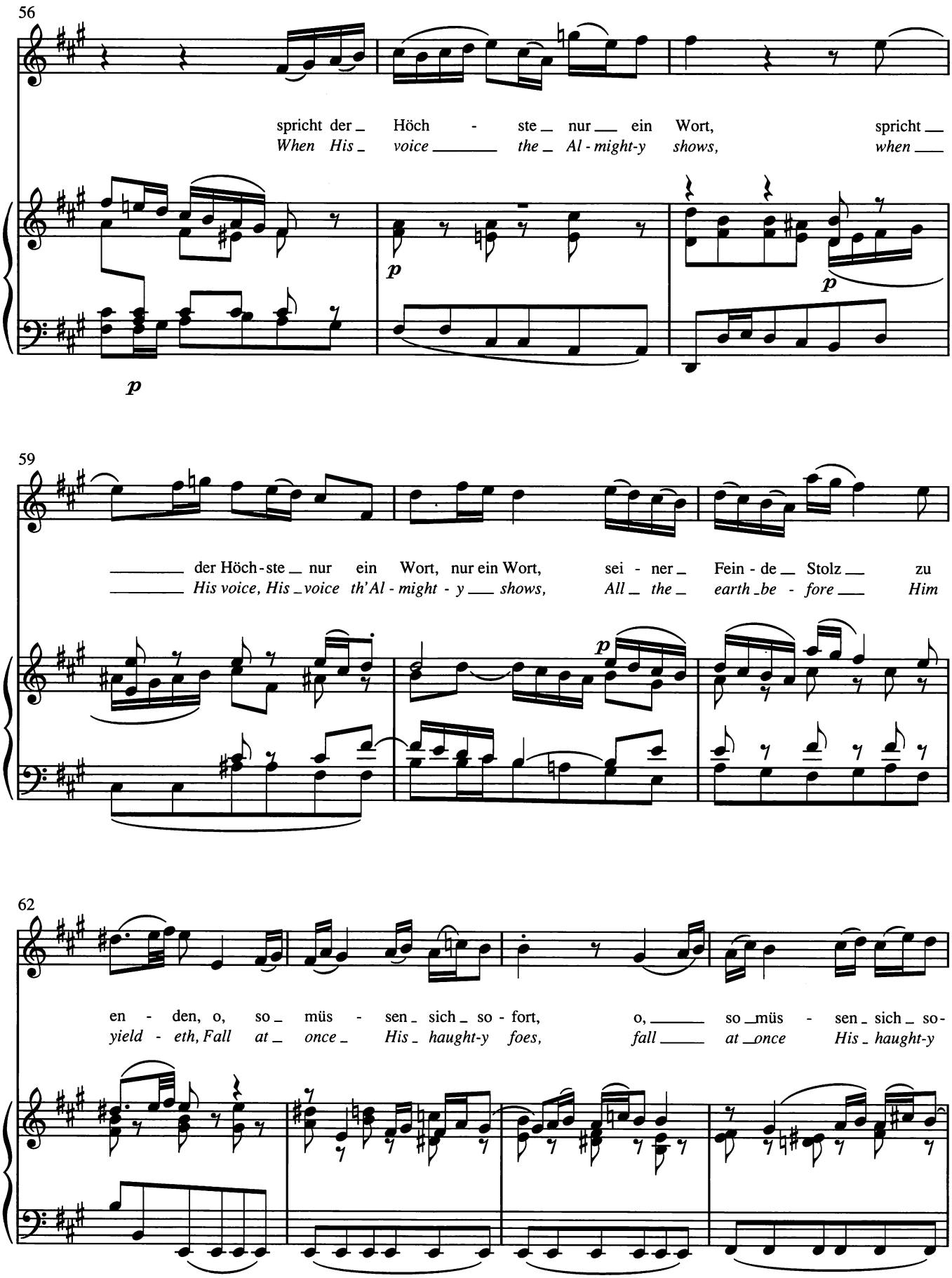
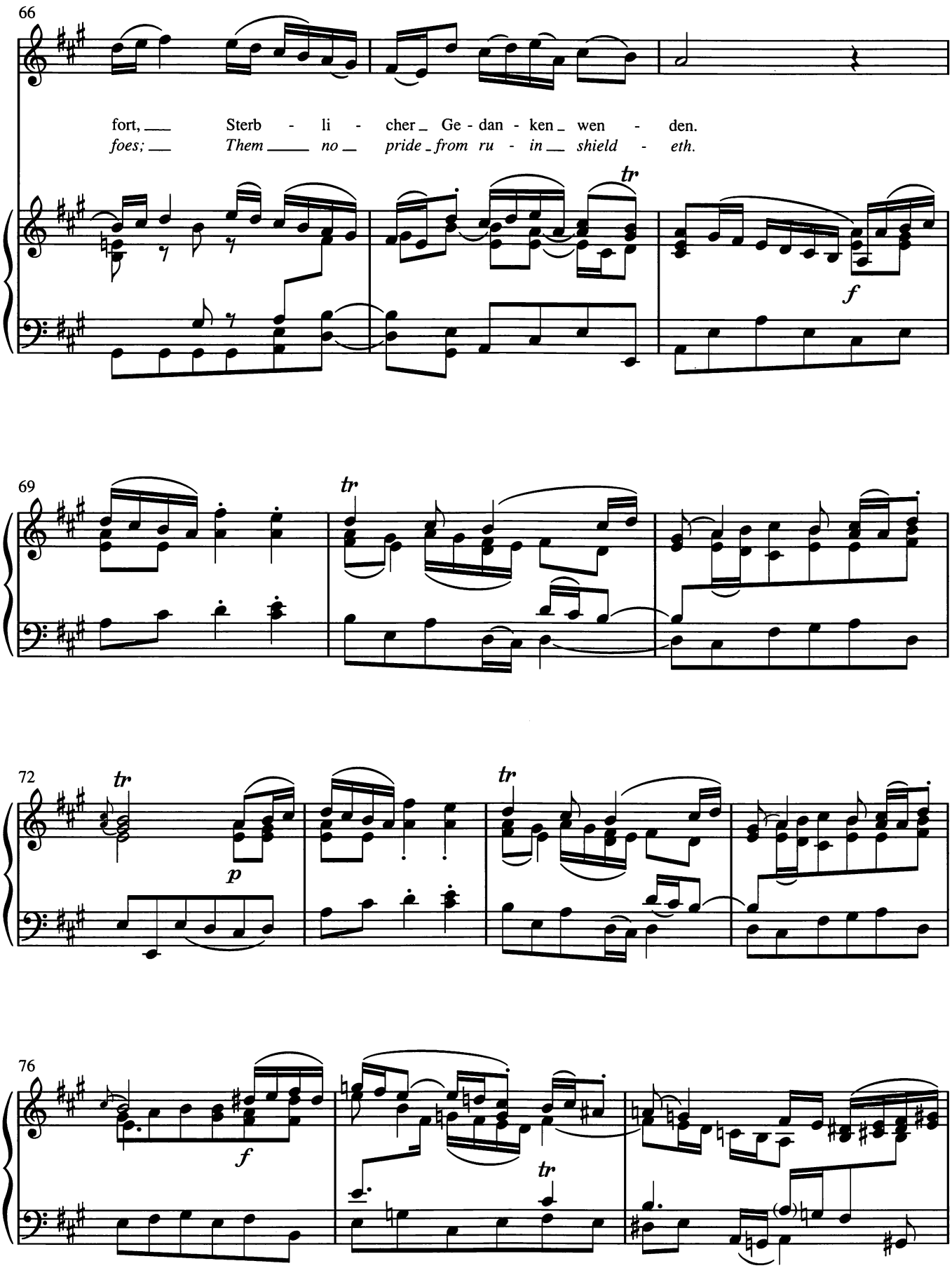
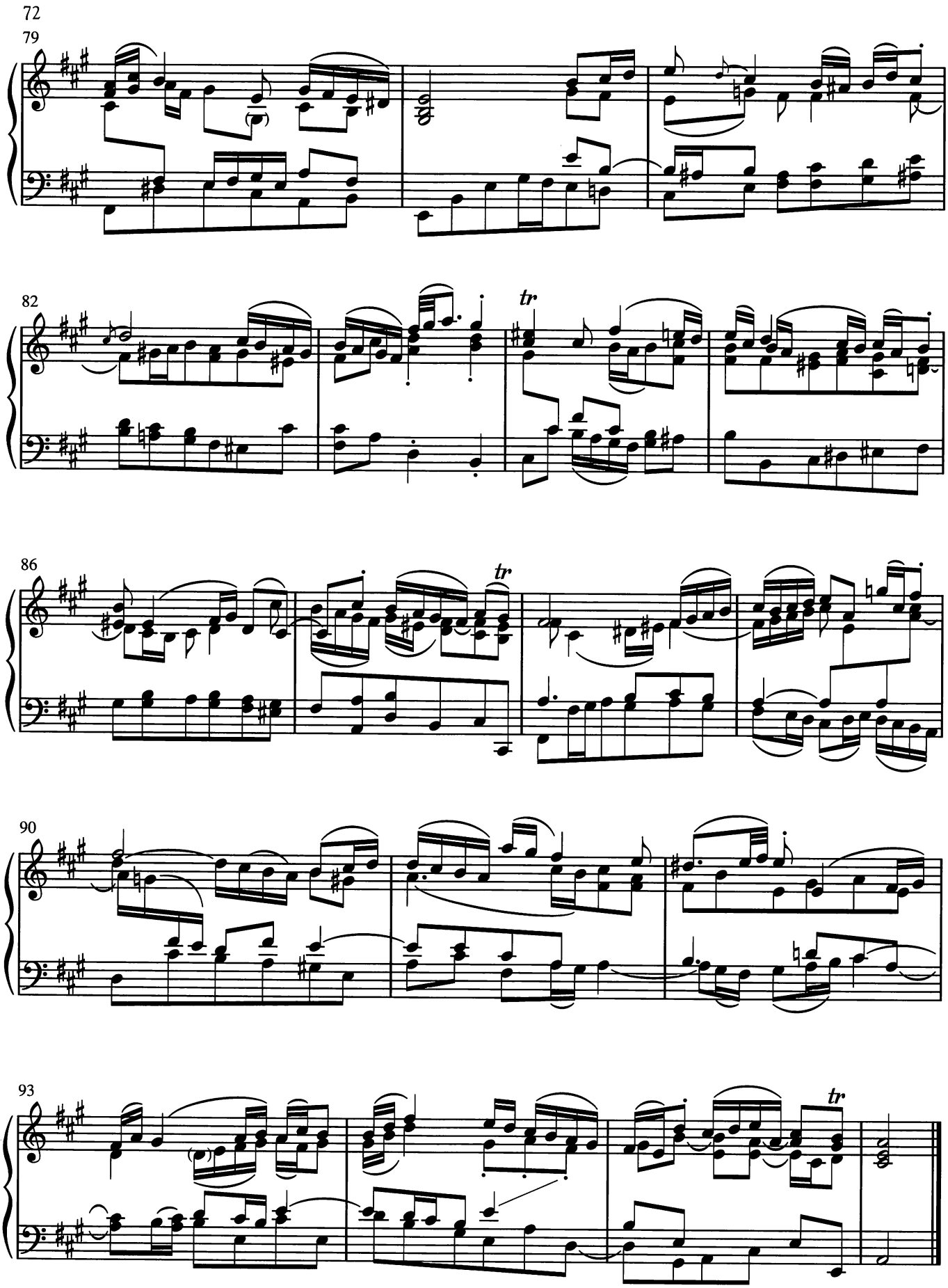

*appoggiatura recommended

12
tr
Nur ein_ Wink_ von_ sei - nen Hän - den stürzt_____ ohn-mächt - ger Men-schen
Naught a - gainst_ the_ pow'r He wield - eth Can_____ our fee - ble arm_ pre -
p
16
Macht, nur ein Wink von_ sei - nen_ Hän - den stürzt ohn-mächt-ger Men-schen
vail, Naught a - gainst the_ pow'r_ He_ wield-eth Can our fee - ble arm_ pre -
p
tr
20
Macht, Hier_ wird_ al - le Kraft_ ver - lacht,_____
vail, Naught_ doth_ all_____ our might_ a - vail,_____

23
al - le Kraft_ ver - lacht!
all our might_ a - vail.
f
26
tr
29
tr
32

35
38
Spricht der _
When His _
tr
p
41
Höch - ste _ nur _ ein Wort, spricht _ der Höch - ste
voice _ the Al - might - y shows, when _ His voice _ th' Al-
p
44
nur _ ein Wort, sei - ner _ Fein - de _ Stolz _ zu en - den, o, so _
might - y shows All _ the _ earth _ be - fore _ Him yield - eth, Fall at _
tr
p
tr

47
müs - sen _ sich _ so - fort, so - fort, so - fort, so - fort
once ___ His _ haught - y foes, at once, at once, at once,
50
Sterb - li - cher _____ Ge - dan - ken _ wen - den;
Them no _ pride _____ from ru - in _ shield - eth.
tr
f
f
53
tr

56
spricht der _ Höch - ste _ nur __ ein Wort, spricht __
When His _ voice _____ the _ Al - might-y shows, when __
p
p
p
59
_____ der Höch - ste _ nur ein Wort, nur ein Wort, sei - ner _ Fein - de _ Stolz __ zu
_____ His voice, His _ voice th'Al - might - y __ shows, All _ the _ earth _be - fore __ Him
p
62
en - den, o, so _ müs - sen _ sich _ so - fort, o, _____ so _müs - sen _ sich _ so -
yield - eth, Fall at _ once _ His _ haught-y foes, fall _____ at _once His _ haught-y

66
fort, Sterb - li - cher Ge - dan - ken wen - den.
foes; Them no pride from ru - in shield - eth.
tr
f
69
tr
72
tr
p
tr
76
f
tr

72
79
82
tr
86
tr
90
93
tr

Preist der Erlösers Güte

from

CHRISTUS AM ÖLBERGE

Ludwig van Beethoven

Recit.

Allegro

p

cresc.

4

f

7

SERAPH:

Poco adagio

Er - zit - tre Er - de, Je - ho-va's Sohn liegt hier! sein

Now trem-ble, Na-ture, for this is God's own son! Be -

p

cresc.

11

Ant - litz tief in Staub ge - drückt, vom Va - ter ganz ver - las-sen, und lei - det un-nenn - ba-re

hold Him. On the earth He lies; His Fa - ther quite for - sak-en; en-dur-ing un-speak - a-ble

p

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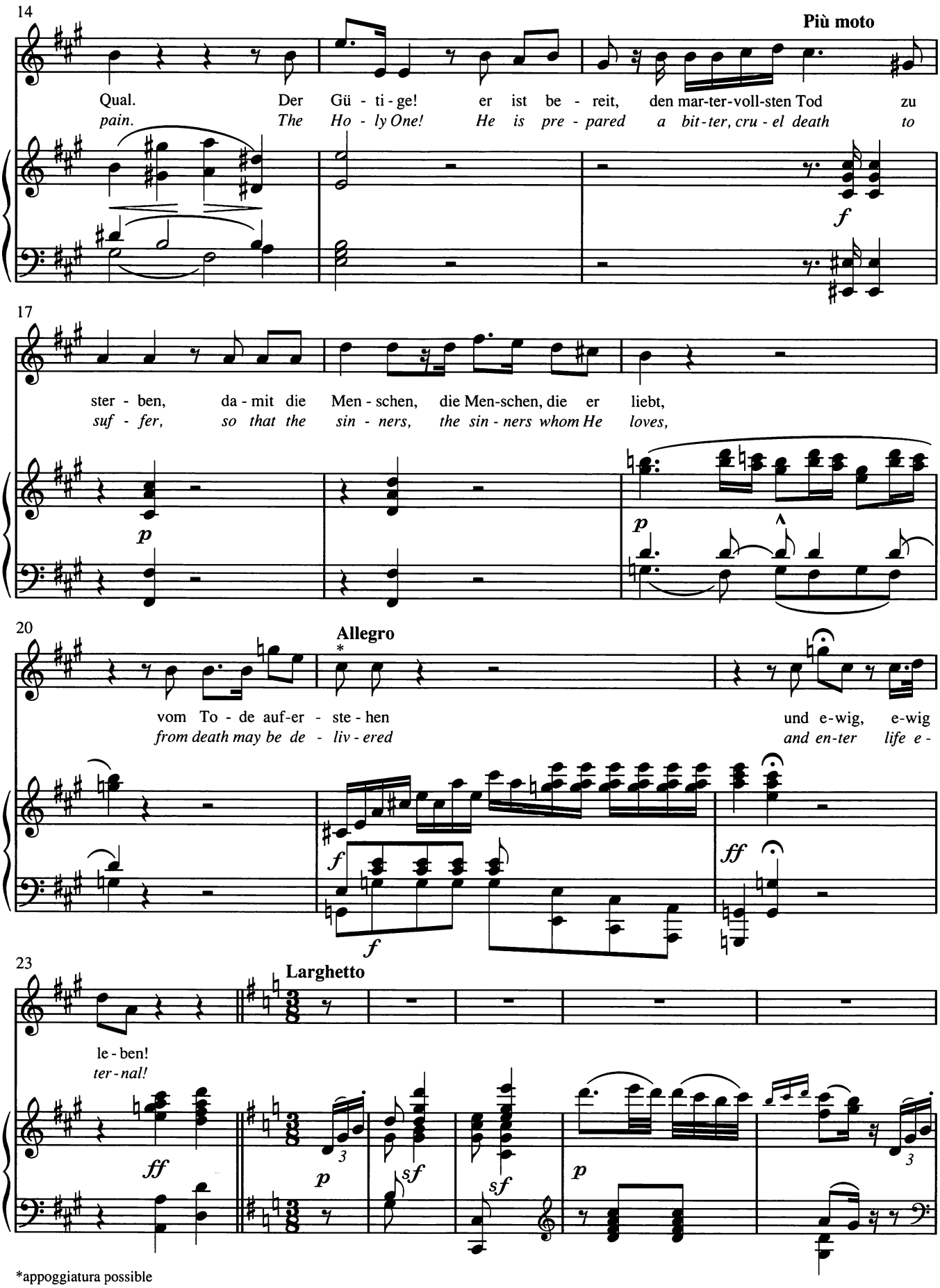
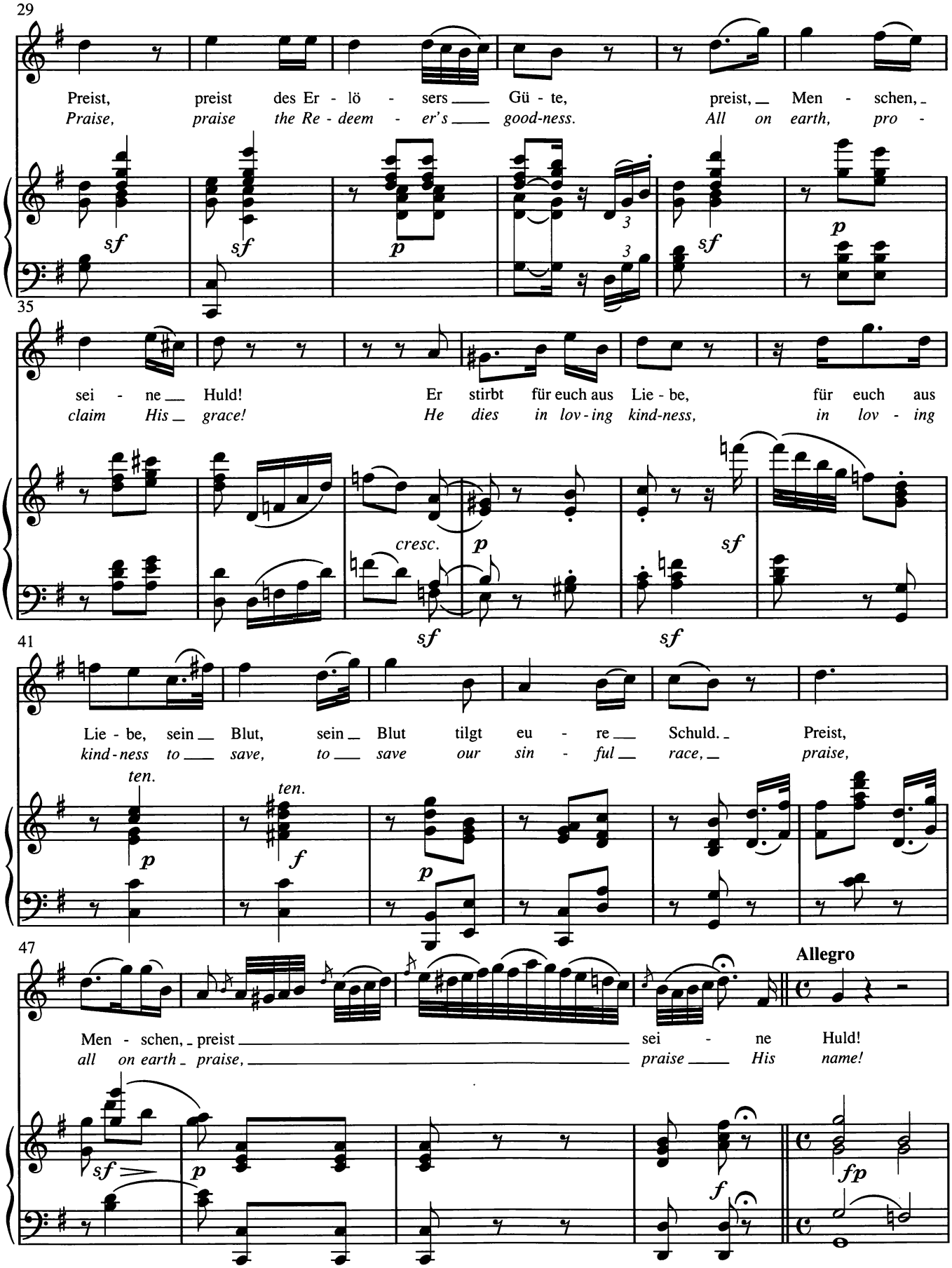
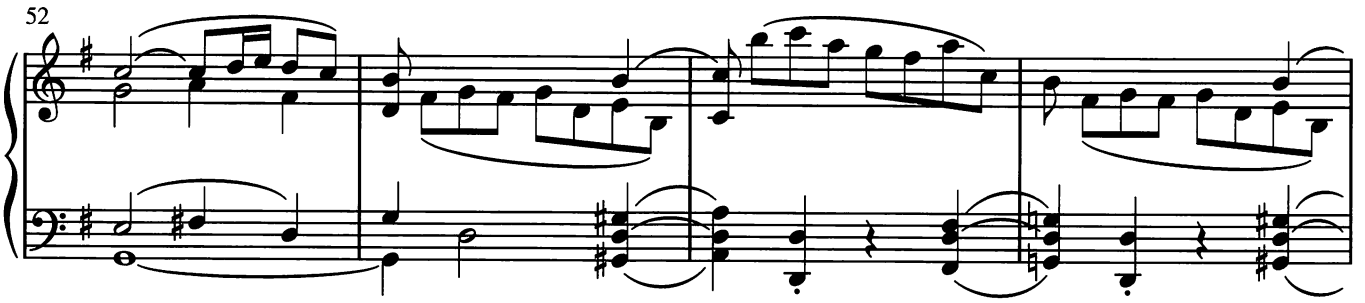

14
Più moto
Qual. Der Gü - ti - ge! er ist be - reit, den mar-ter-voll-sten Tod zu
pain. The Ho - ly One! He is pre - pared a bit-ter, cru - el death to
f
17
ster - ben, da - mit die Men - schen, die Men-schen, die er liebt,
suf - fer, so that the sin - ners, the sin - ners whom He loves,
p
p
20
Allegro
vom To - de auf-er - ste - hen und e-wig, e-wig
from death may be de - liv - ered and en-ter life e -
f
f
ff
23
Larghetto
le - ben!
ter - nal!
ff
p
sf
sf
p

*appoggiatura possible

29
Preist, preist des Er - lö - sers Gü - te, preist, Men - schen,
Praise, praise the Re - deem - er's good-ness. All on earth, pro -
sf sf p 3 3 sf p
35
sei - ne Huld! Er stirbt für euch aus Lie - be, für euch aus
claim His grace! He dies in lov - ing kind-ness, in lov - ing
cresc. p sf
sf sf
41
Lie - be, sein Blut, sein Blut tilgt eu - re Schuld. Preist,
kind - ness to save, to save our sin - ful race, praise,
ten. ten.
p f p
47
Allegro
Men - schen, preist sei - ne Huld!
all on earth praise, praise His name!
sf p f fp

52



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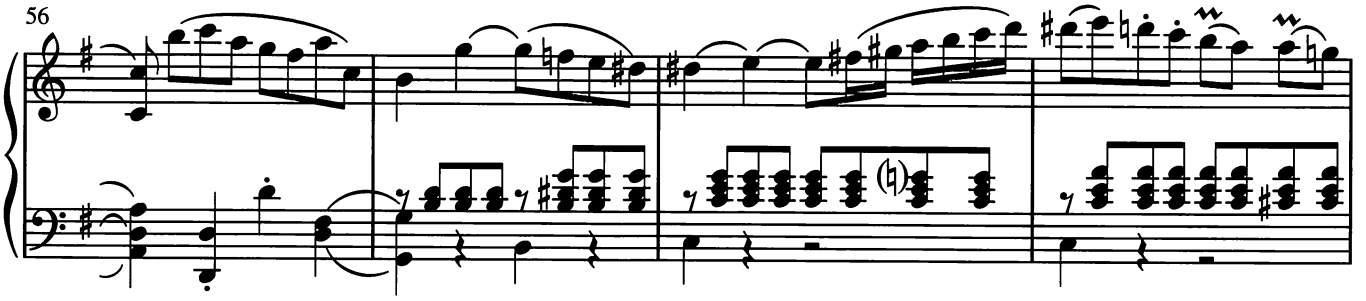
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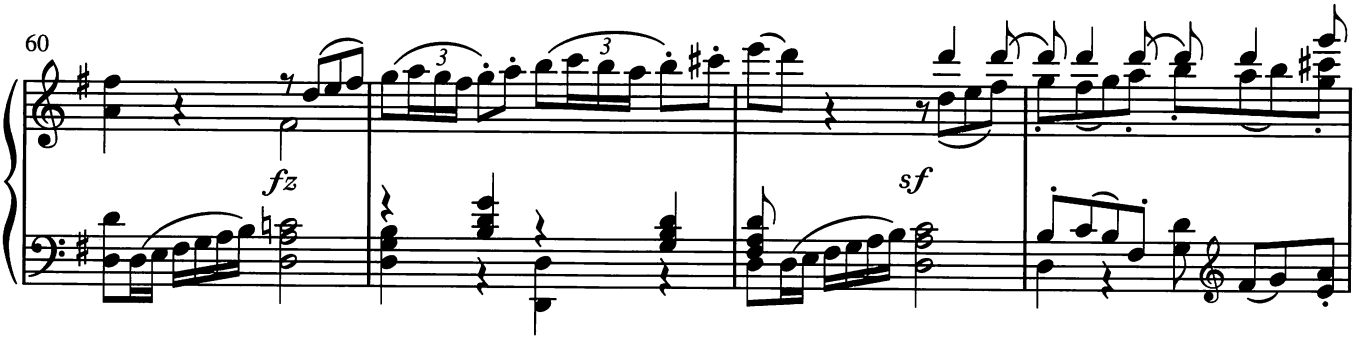

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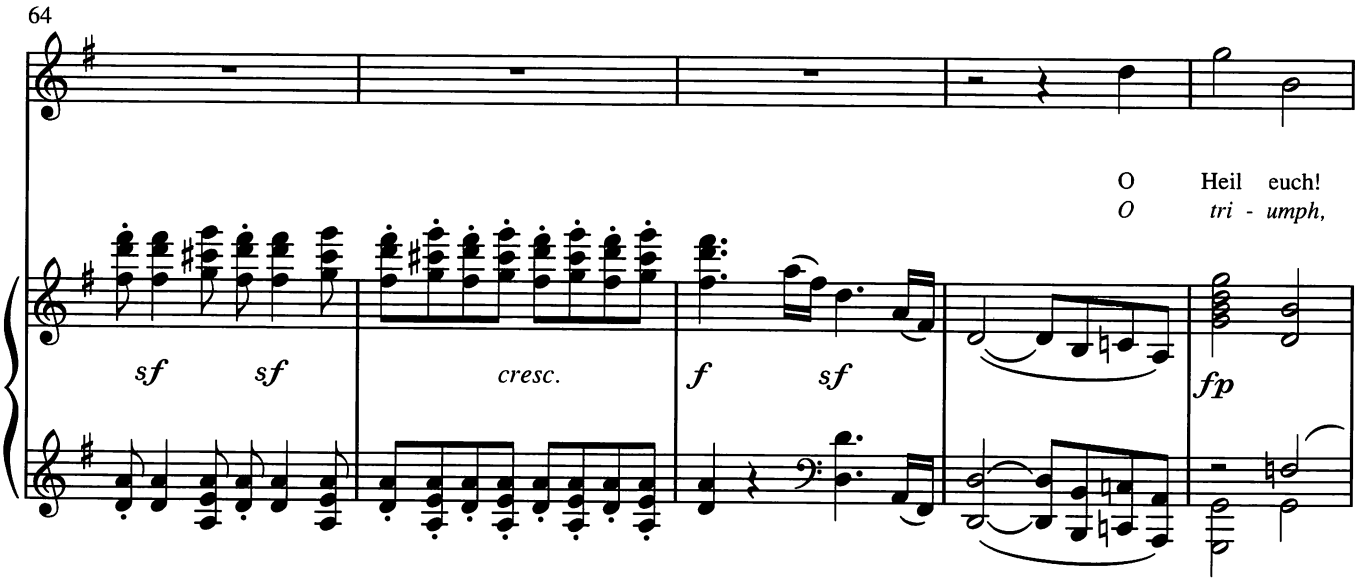
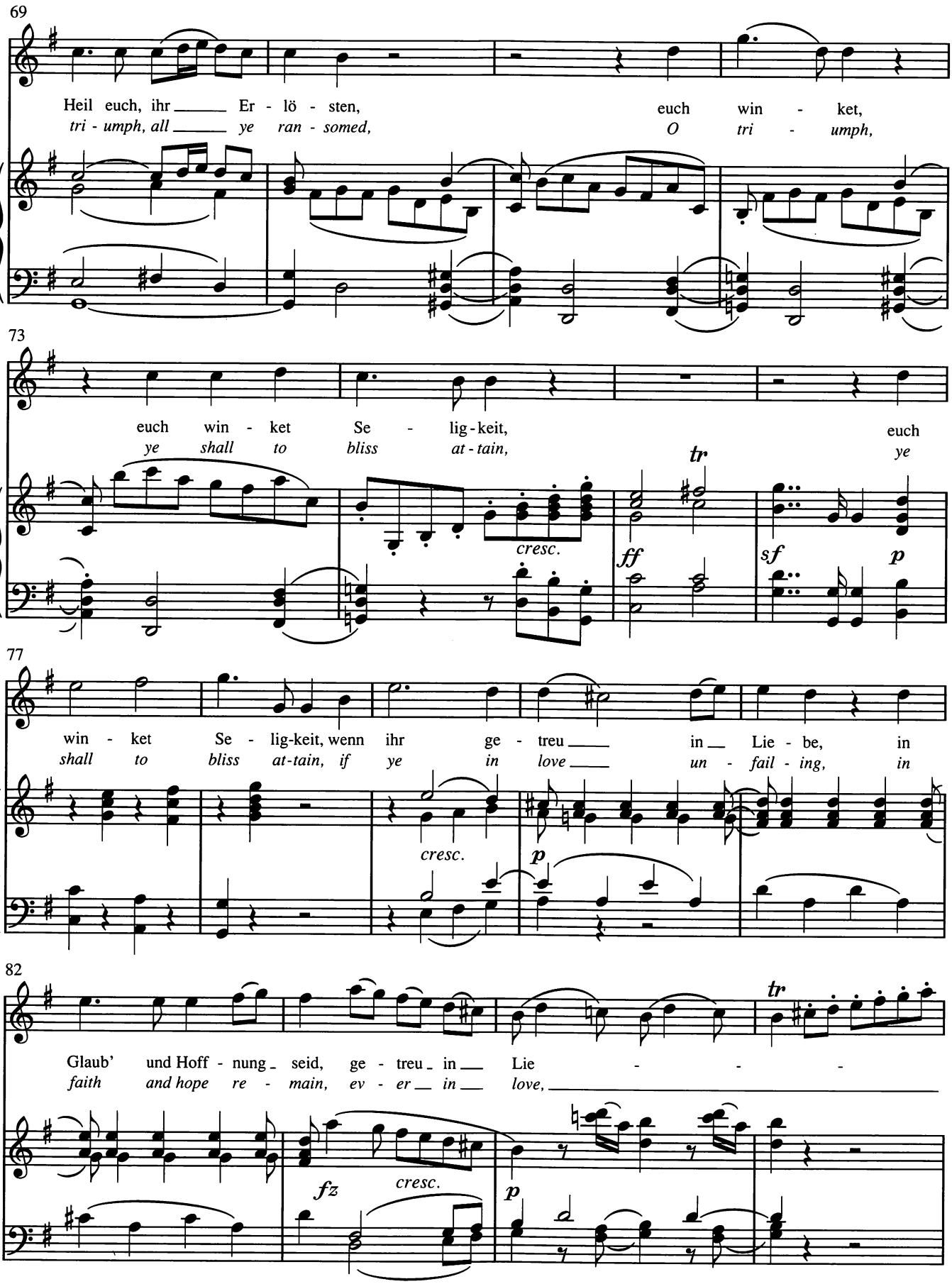
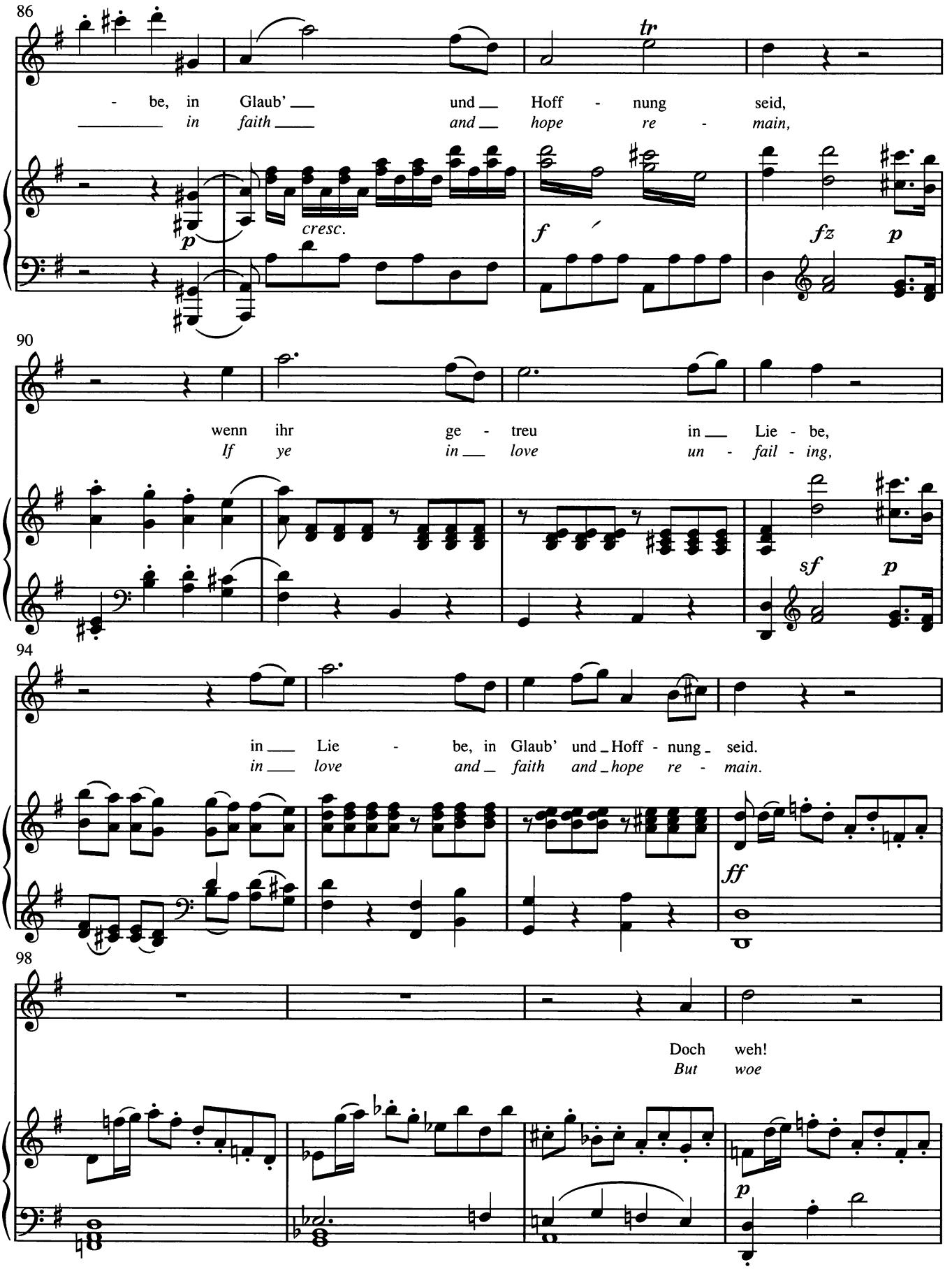
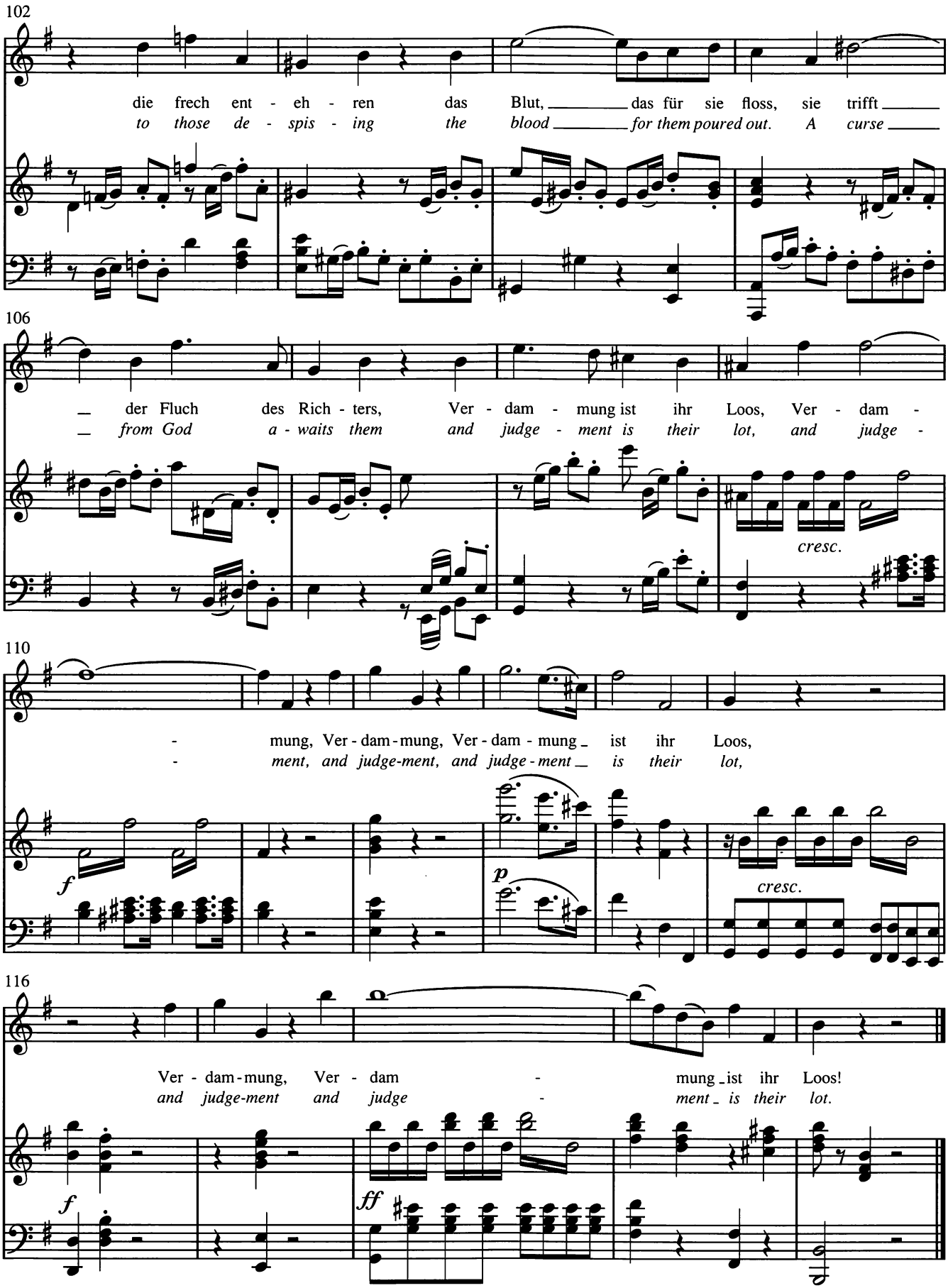
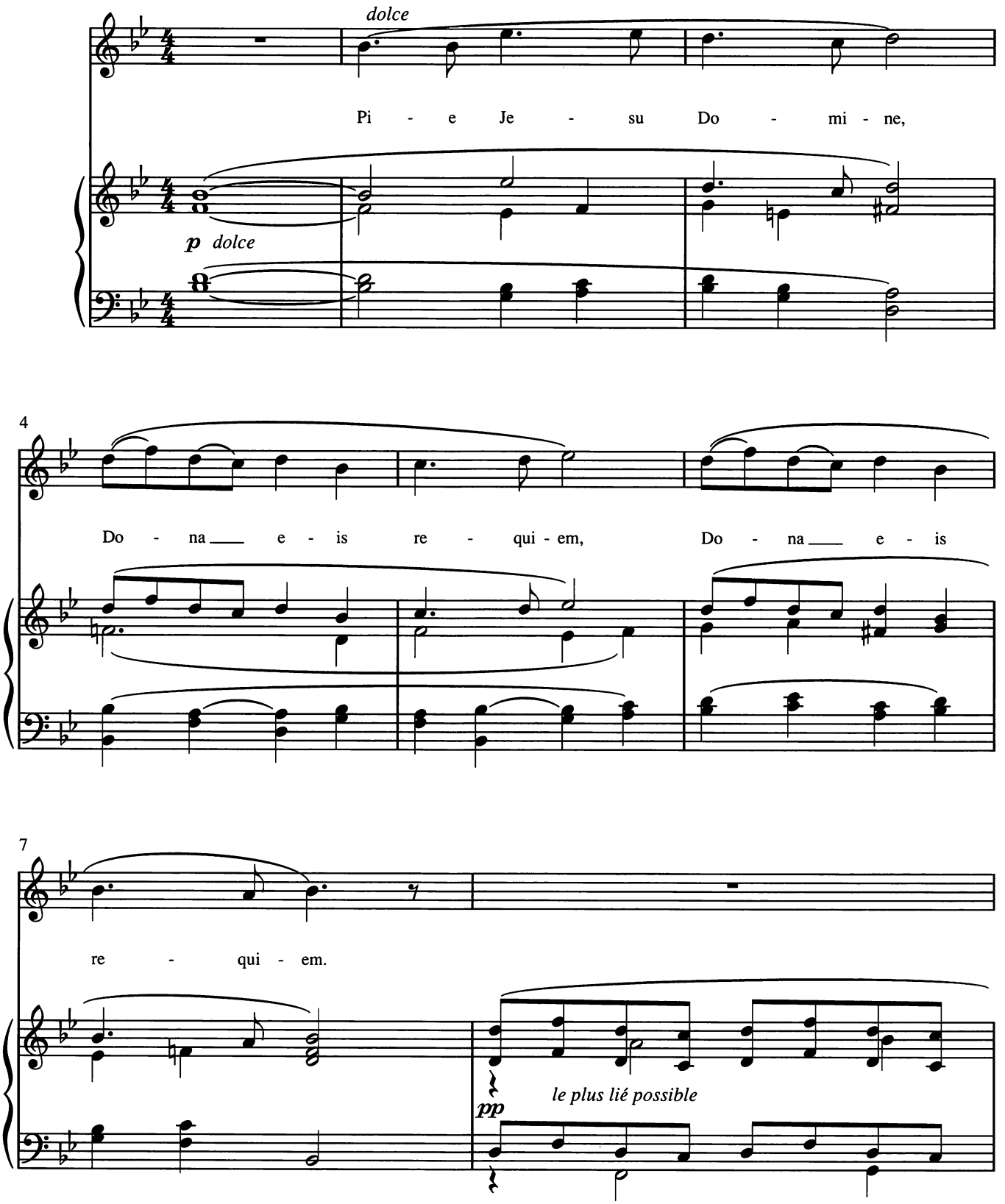


69
Heil euch, ihr Er - lö - sten, euch win - ket,
tri - umph, all ye ran - somed, O tri - umph,
73
euch win - ket Se - lig-keit, euch
ye shall to bliss at-tain, ye
cresc.
ff
tr
sf
p
77
win - ket Se - lig-keit, wenn ihr ge - treu in Lie - be, in
shall to bliss at-tain, if ye in love un - fail - ing, in
cresc.
p
82
Glaub' und Hoff - nung seid, ge - treu in Lie - - -
faith and hope re - main, ev - er in love,
fz
cresc.
p
tr

86
- be, in Glaub' __ und __ Hoff - nung seid,
__ in faith __ and __ hope re - main,
cresc.
90
wenn ihr ge - treu in __ Lie - be,
If ye in __ love un - fail - ing,
94
in __ Lie - be, in Glaub' und _ Hoff - nung _ seid.
in __ love and _ faith and _ hope re - main.
98
Doch weh!
But woe

102
die frech ent - eh - ren das Blut, das für sie floss, sie trifft
to those de - spis - ing the blood for them poured out. A curse
106
der Fluch des Rich - ters, Ver - dam - mung ist ihr Loos, Ver - dam -
from God a - waits them and judge - ment is their lot, and judge -
cresc.
110
mung, Ver - dam - mung, Ver - dam - mung ist ihr Loos,
ment, and judge-ment, and judge - ment is their lot,
f
p
cresc.
116
Ver - dam - mung, Ver - dam - mung ist ihr Loos!
and judge-ment and judge - ment is their lot.
f
ff

Pie Jesu
from
REQUIEM

Adagio (♩ = 44)

Gabriel Fauré



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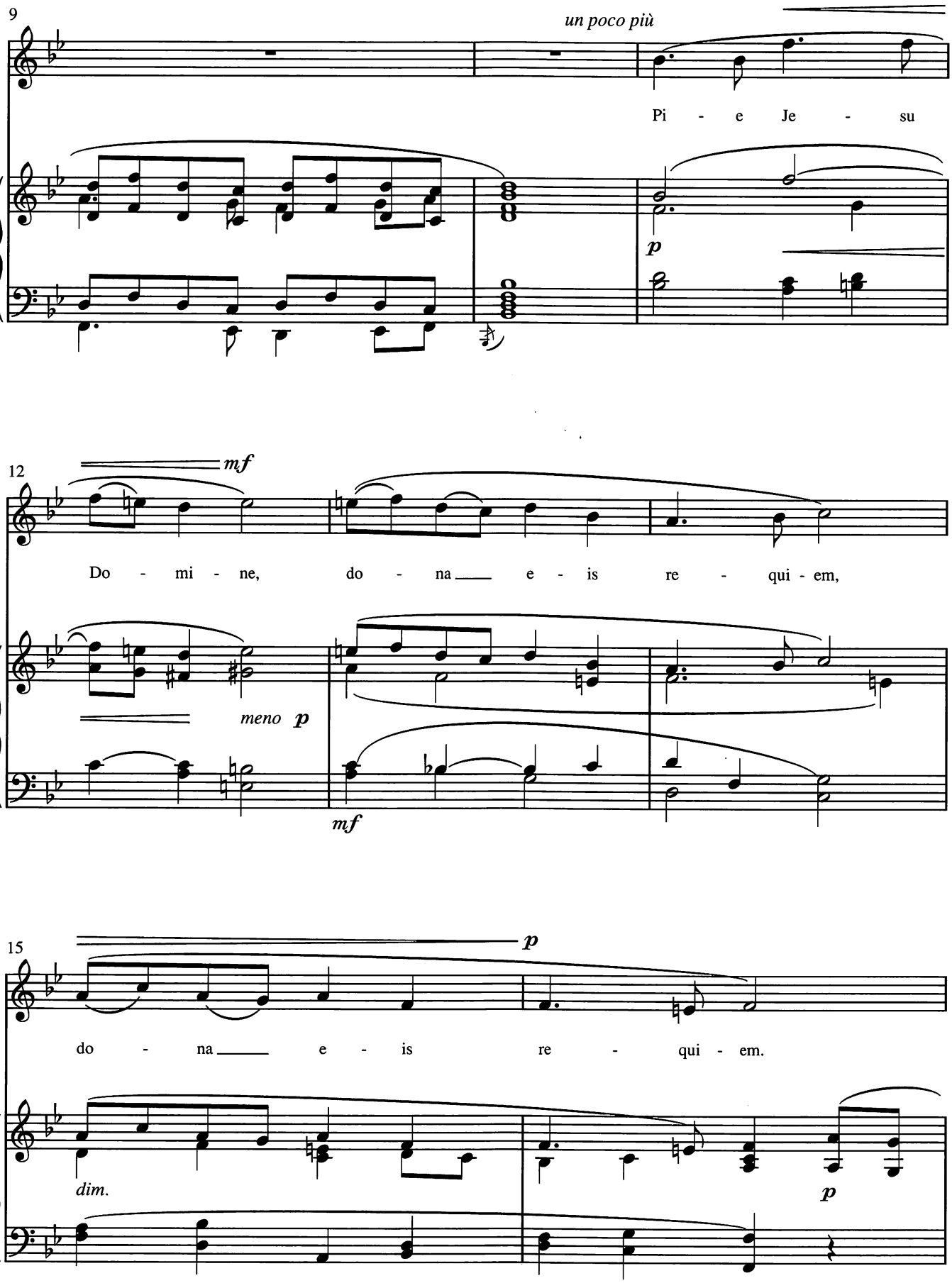

9
un poco più
Pi - e Je - su
p
12
mf
Do - mi - ne, do - na e - is re - qui - em,
meno p
mf
15
p
do - na e - is re - qui - em.
dim.
p

17

dolce

Do -

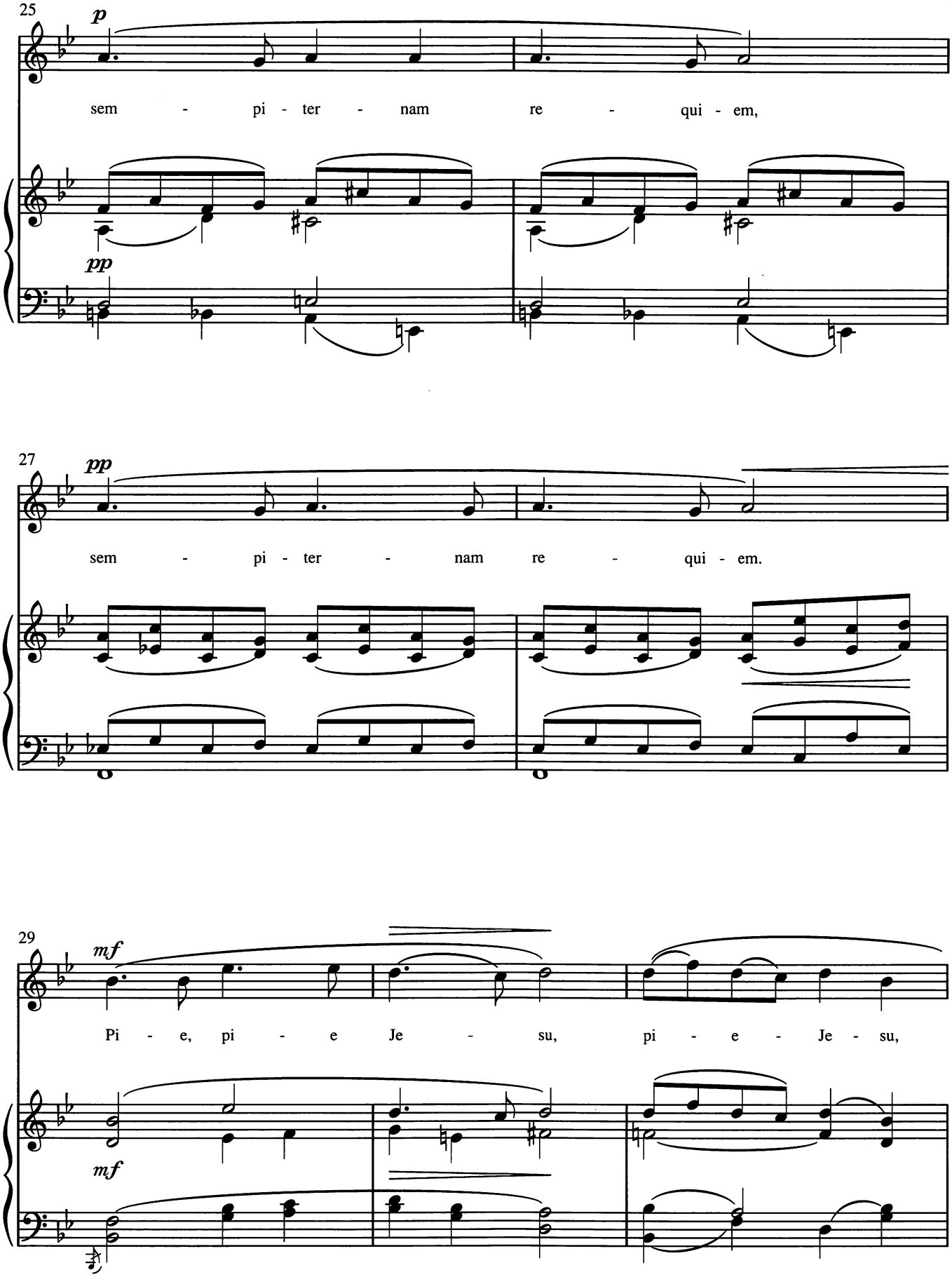
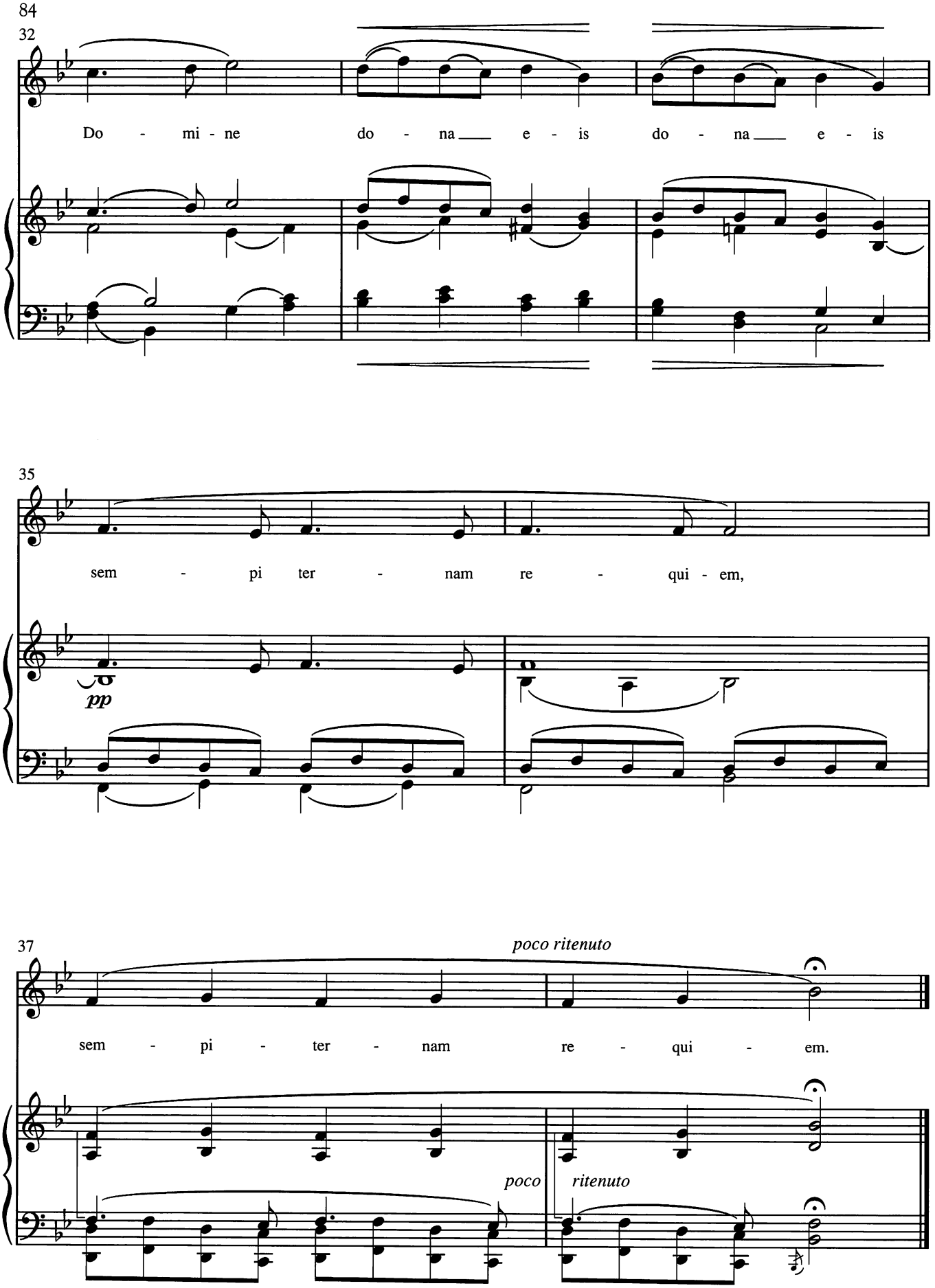
19

na, do - na, Do - mi - ne, do - na e - is

22

poco cresc.

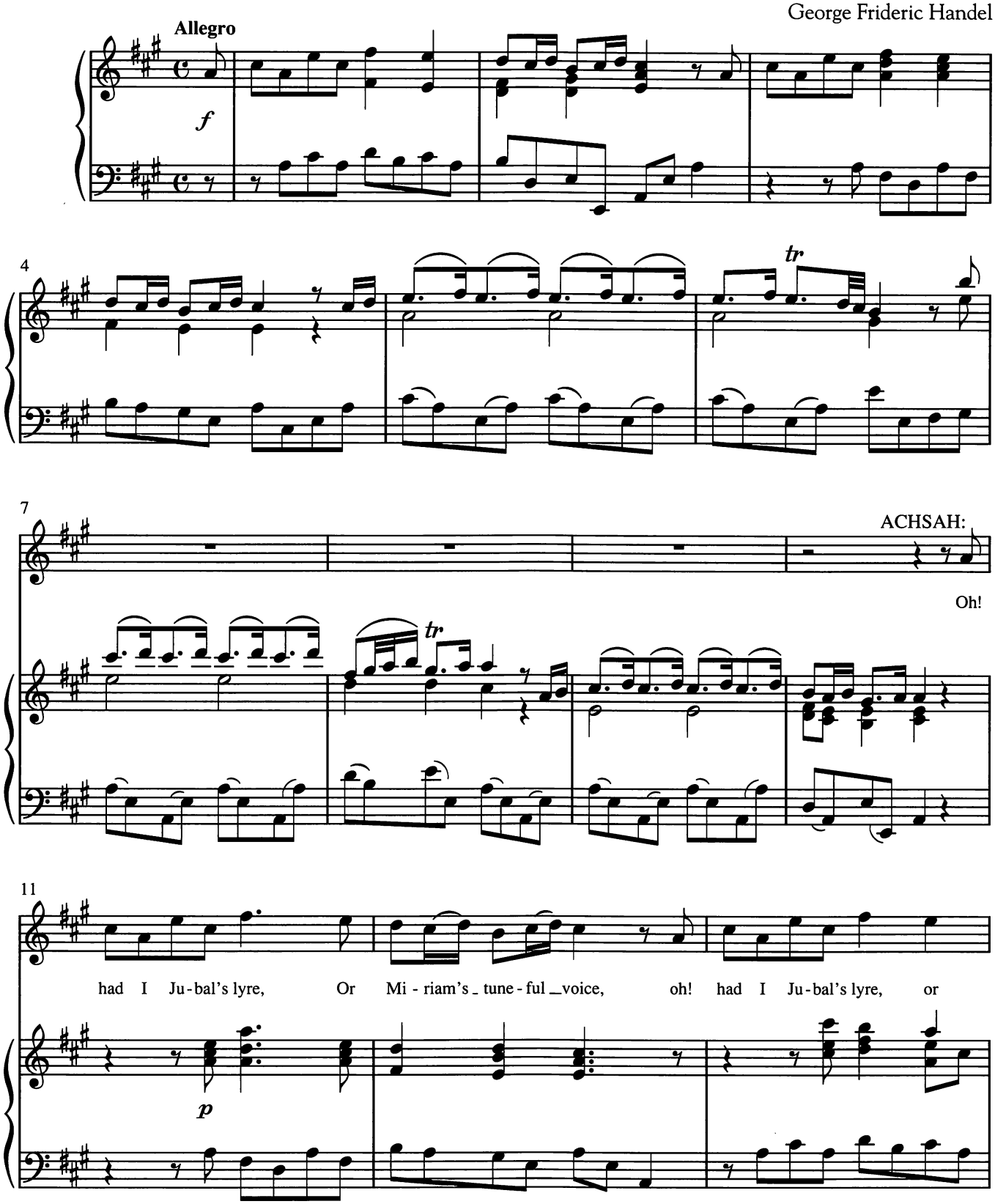
re - qui - em, sem - pi - ter - nam re - qui - em,


25
p
sem - pi - ter - nam re - qui - em,
pp
27
pp
sem - pi - ter - nam re - qui - em.
29
mf
Pi - e, pi - e Je - su, pi - e - Je - su,
mf

32
Do - mi - ne do - na___ e - is do - na___ e - is
35
sem - pi ter - nam re - qui - em,
pp
37
poco ritenuto
sem - pi - ter - nam re - qui - em.
poco ritenuto

Oh! had I Jubal's lyre

from

JOSHUA

George Frideric Handel

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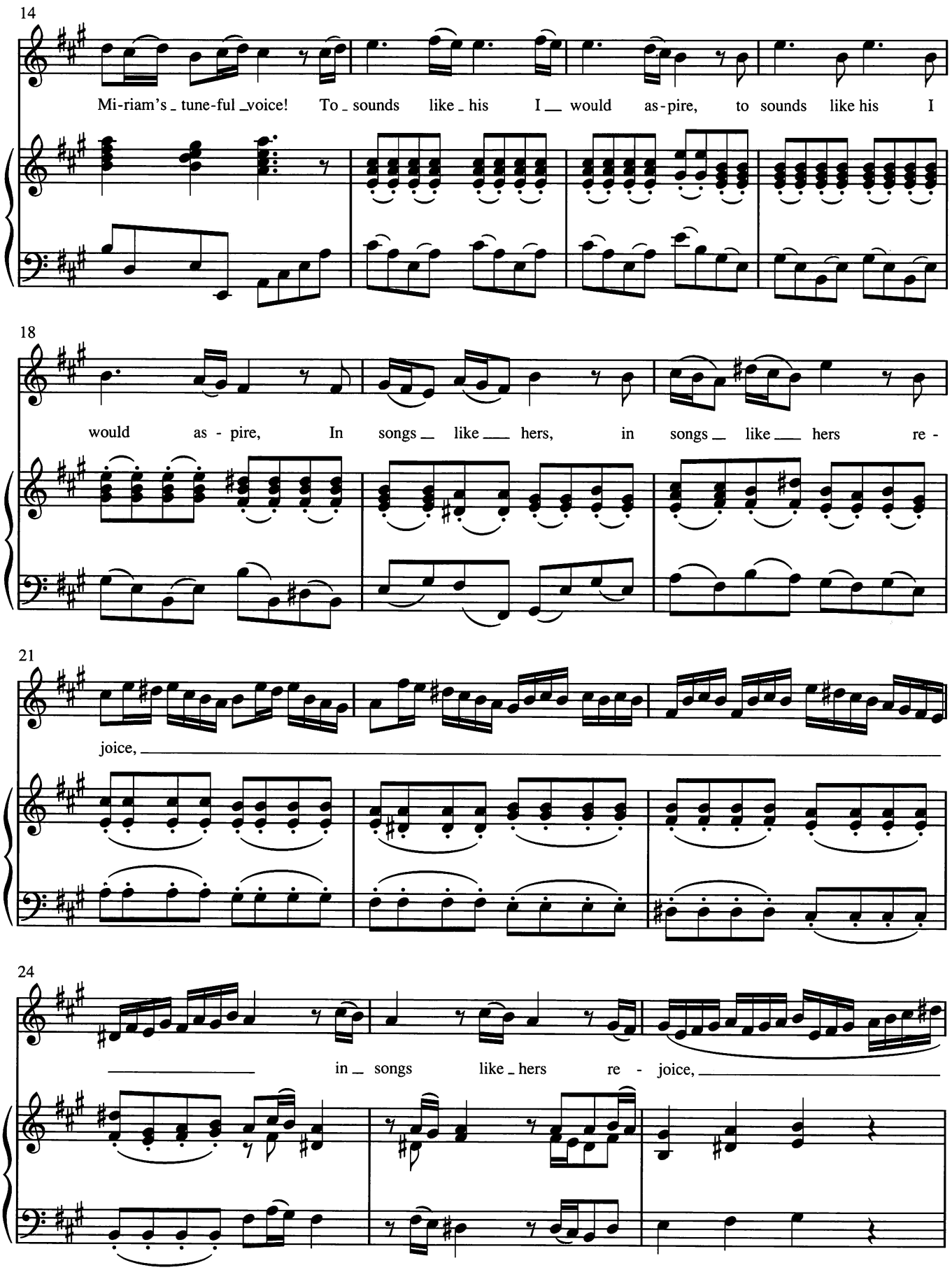
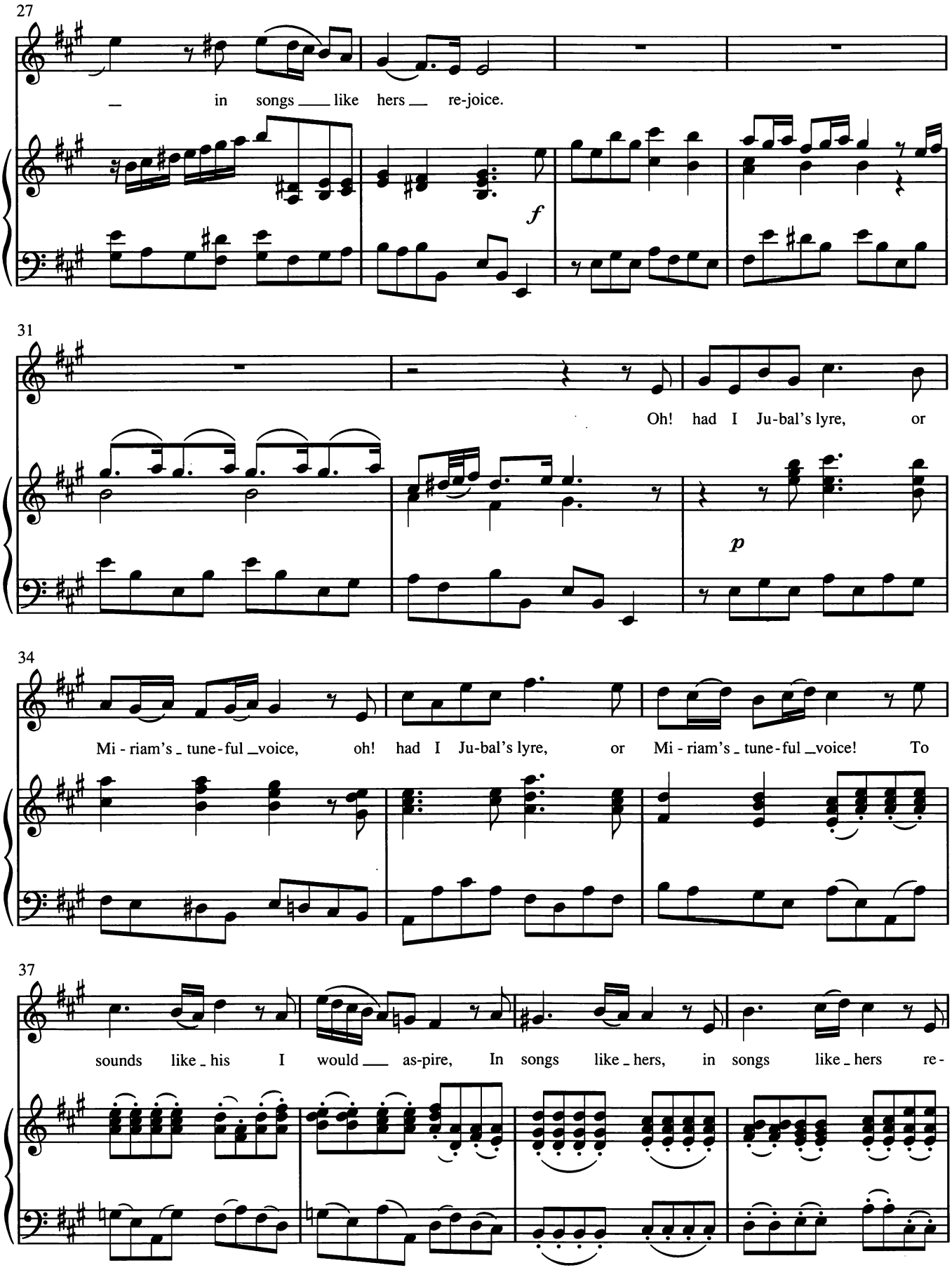
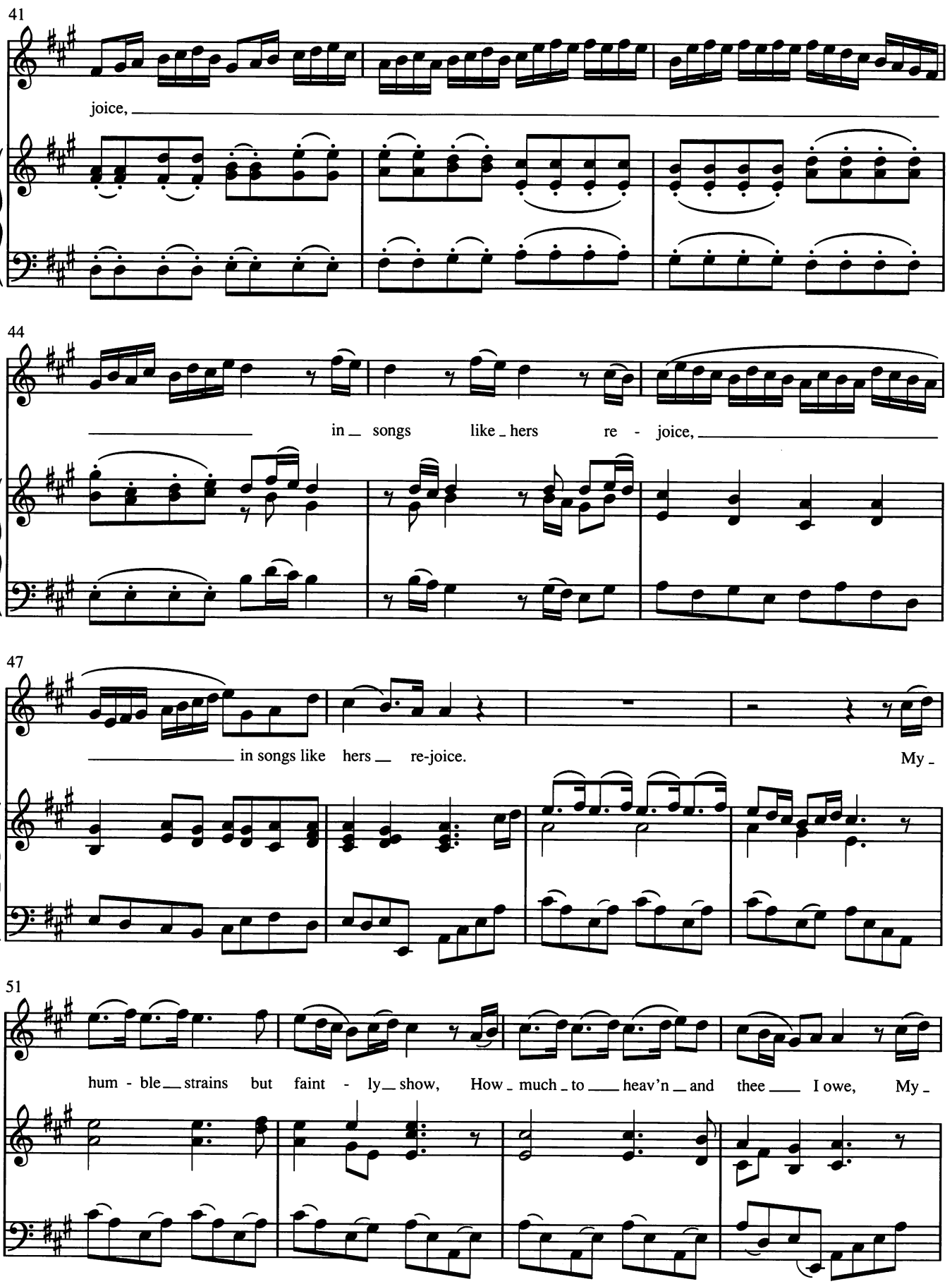
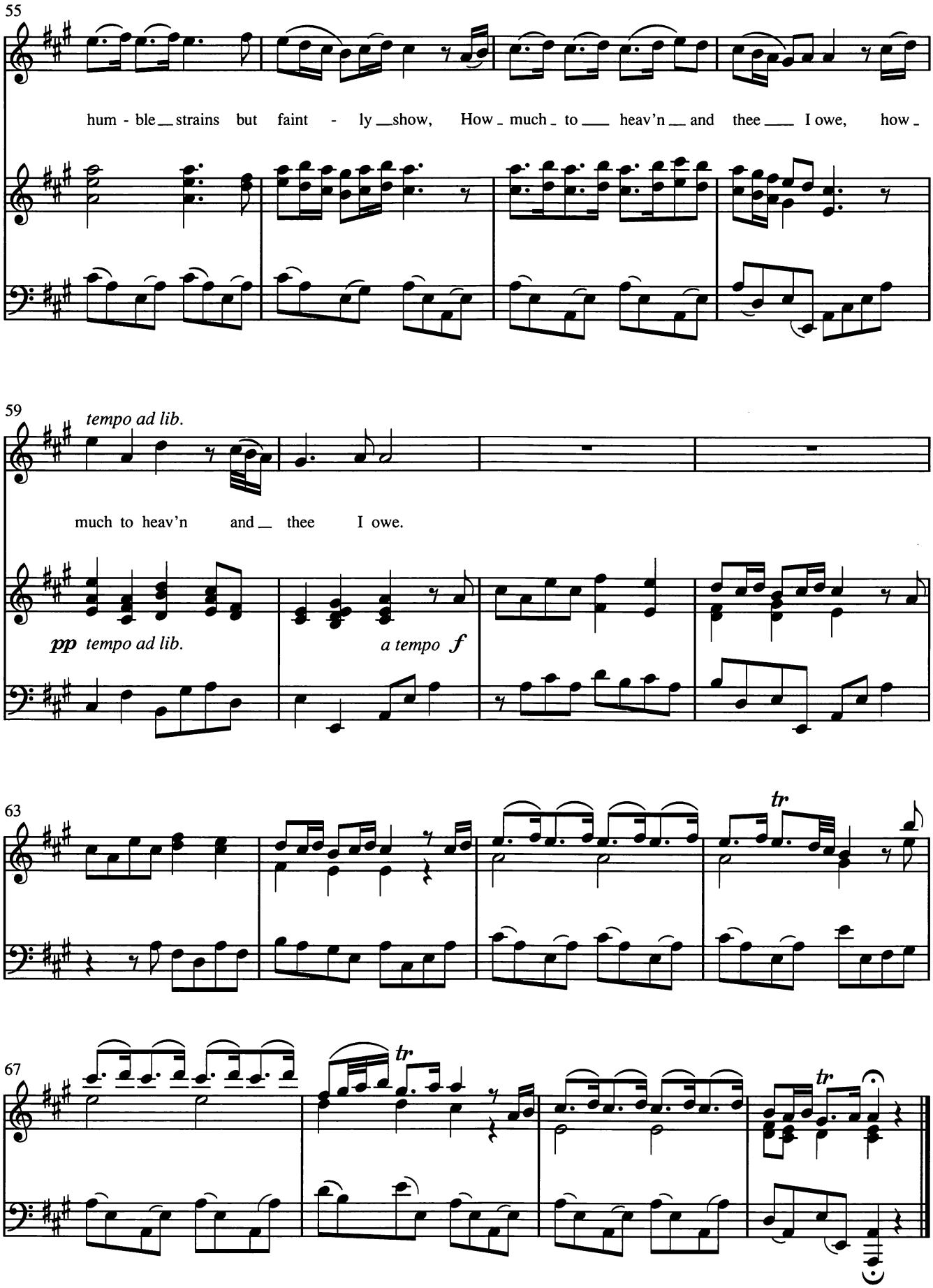
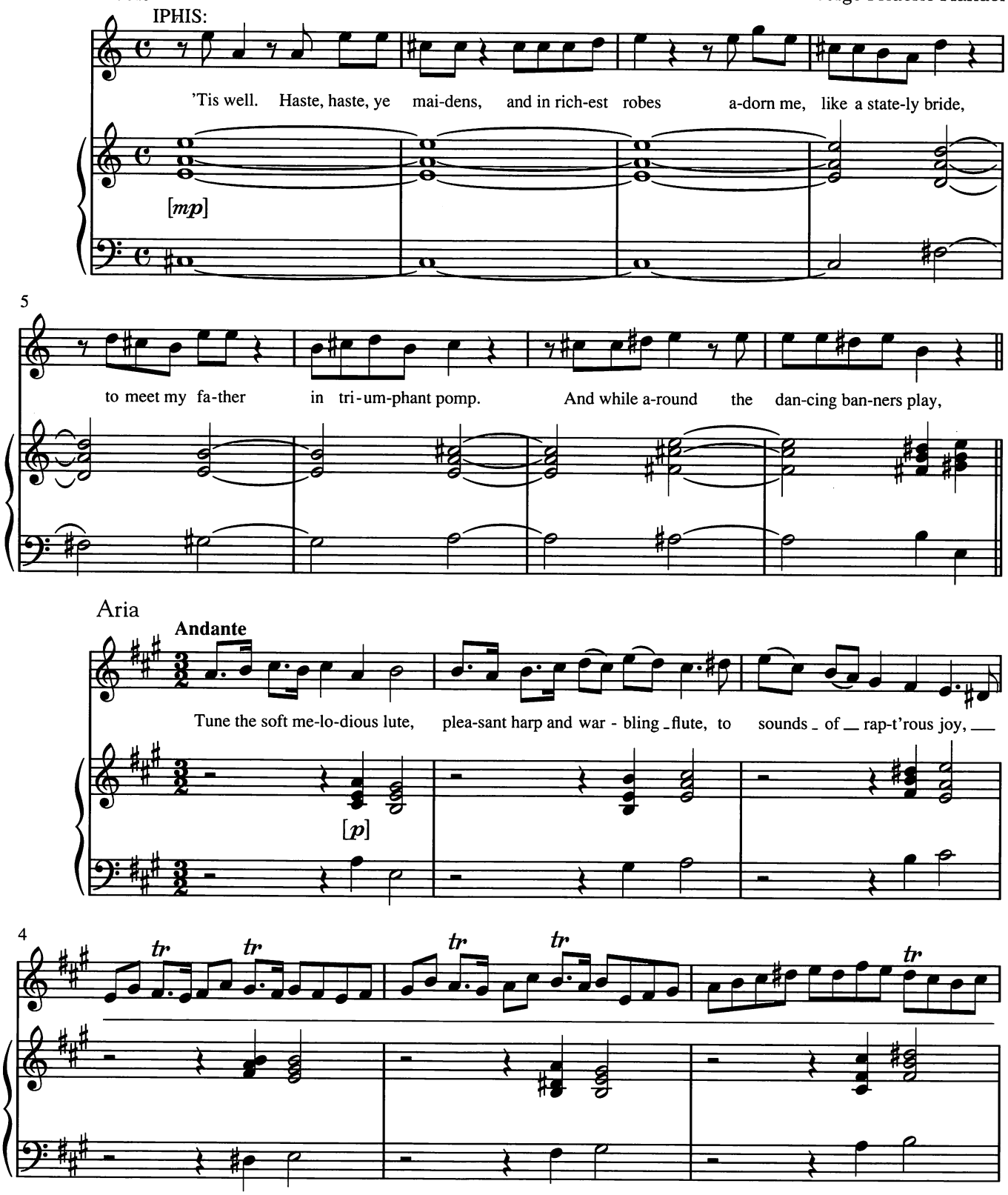

14
Mi-riam's _ tune-ful _voice! To _ sounds like _ his I __ would as-pire, to sounds like his I
18
would as - pire, In songs __ like __ hers, in songs __ like __ hers re -
21
joice,
24
in __ songs like _ hers re - joice,

27
in songs like hers re-joice.
f
31
Oh! had I Ju-bal's lyre, or
p
34
Mi - riam's tune-ful voice, oh! had I Ju-bal's lyre, or Mi - riam's tune-ful voice! To
37
sounds like his I would as-pire, In songs like hers, in songs like hers re-

41
joice,
44
in songs like hers re - joice,
47
in songs like hers re-joice.
My -
51
hum - ble strains but faint - ly show, How - much - to heav'n and thee I owe, My -

55
hum - ble strains but faint - ly show, How much to heav'n and thee I owe, how
59
tempo ad lib.
much to heav'n and thee I owe.
pp tempo ad lib.
a tempo f
63
tr
67
tr
tr

Tune the soft melodious lute

from

JEPHTHA

Recit.

George Frideric Handel

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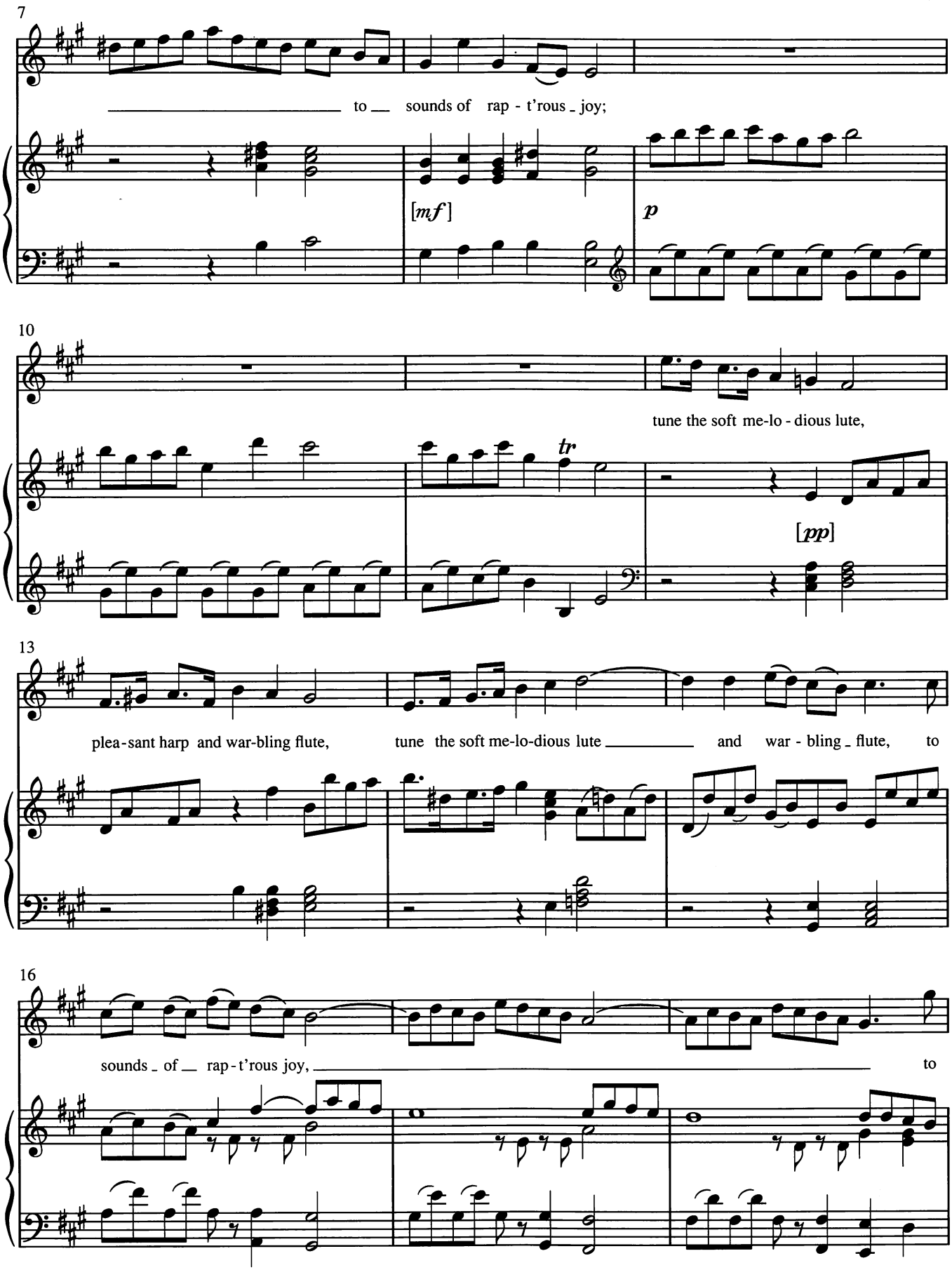
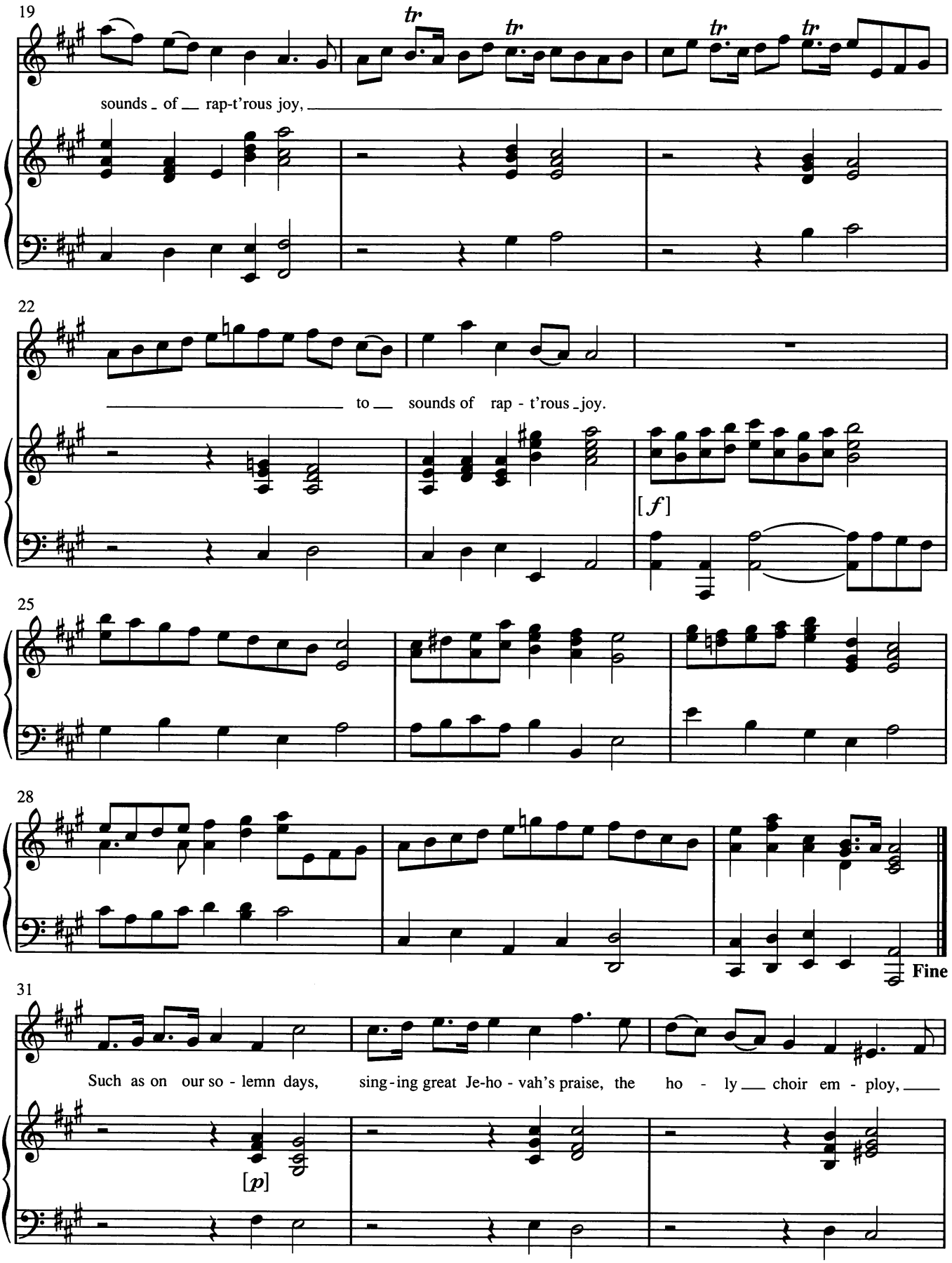
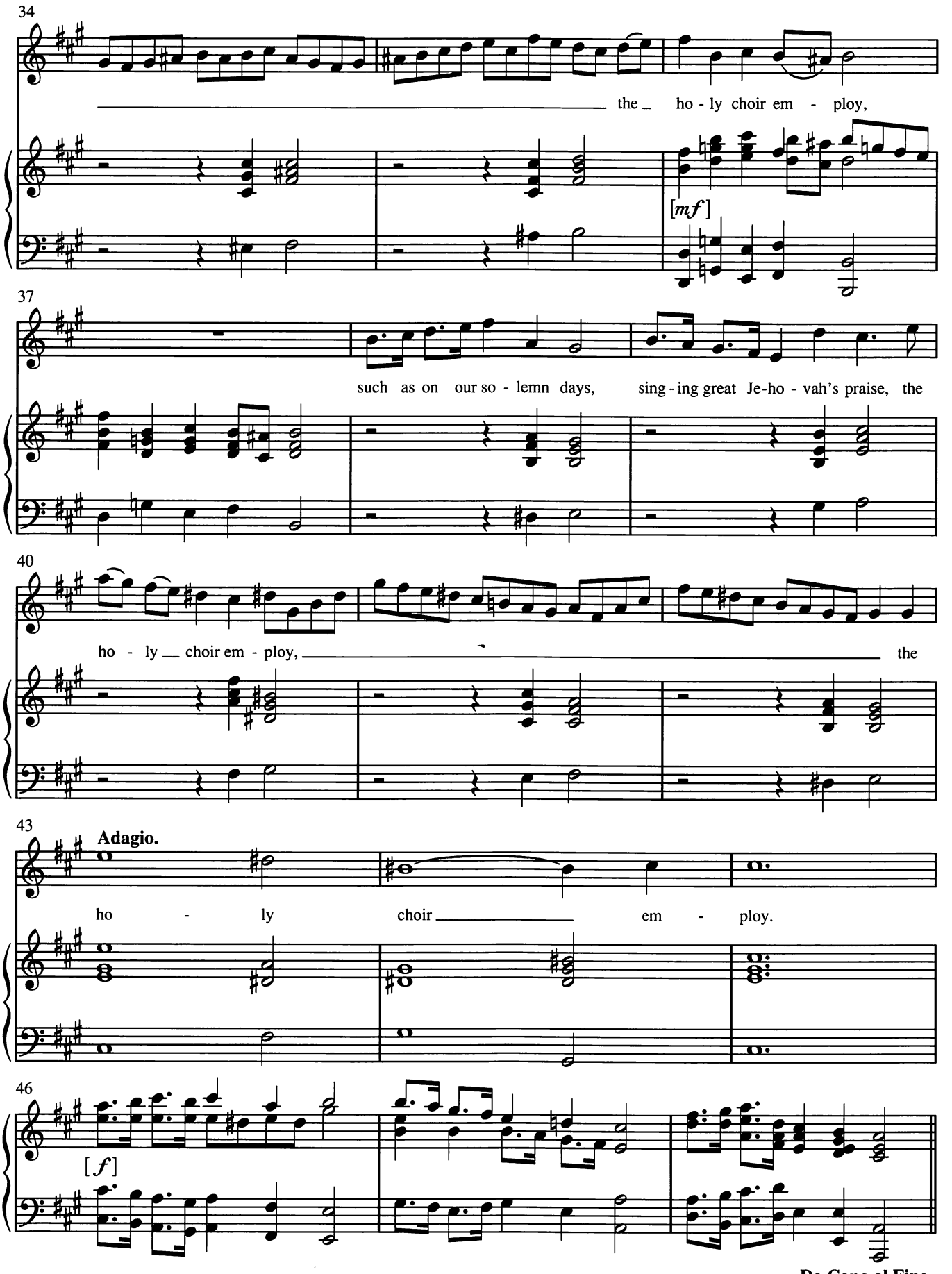

7
to sounds of rap - t'rous joy;
[mf]
p
10
tune the soft me-lo - dious lute,
tr
[pp]
13
plea-sant harp and war-bling flute, tune the soft me-lo-dious lute and war - bling flute, to
16
sounds of rap-t'rous joy, to

19
sounds _ of __ rap-t'rous joy,
22
to __ sounds of rap - t'rous _ joy.
[f]
25
28
Fine
31
Such as on our so - lemn days, sing-ing great Je-ho - vah's praise, the ho - ly __ choir em - ploy, ____
[p]

34
the ho - ly choir em - ploy,
[mf]
37
such as on our so - lemn days, sing - ing great Je-ho - vah's praise, the
40
ho - ly choir em - ploy, the
43
Adagio.
ho - ly choir em - ploy.
46
[f]
Da Capo al Fine

O liberty, thou choicest treasure

from

JUDAS MACCABAEUS

Recit.

George Frideric Handel

ISRAELITE WOMAN:

To Heav'n's al - might - y King we kneel, For

[*mp*]

3

bless-ings on this ex - em - pla - ry zeal. Bless him, Je - ho - vah, bless him

6

and once more _ To Thy own Is - ra-el lib - er - ty re - store. _

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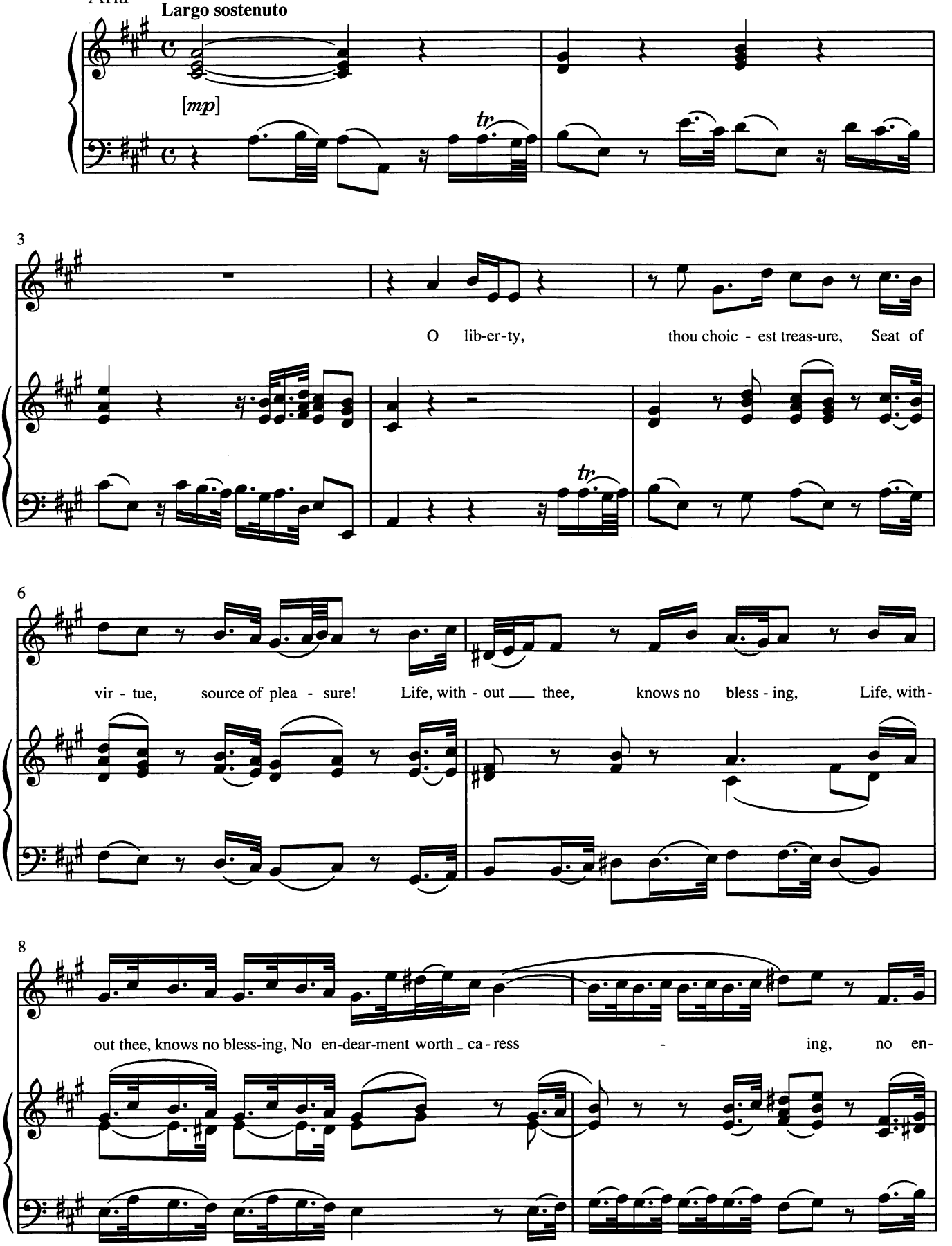
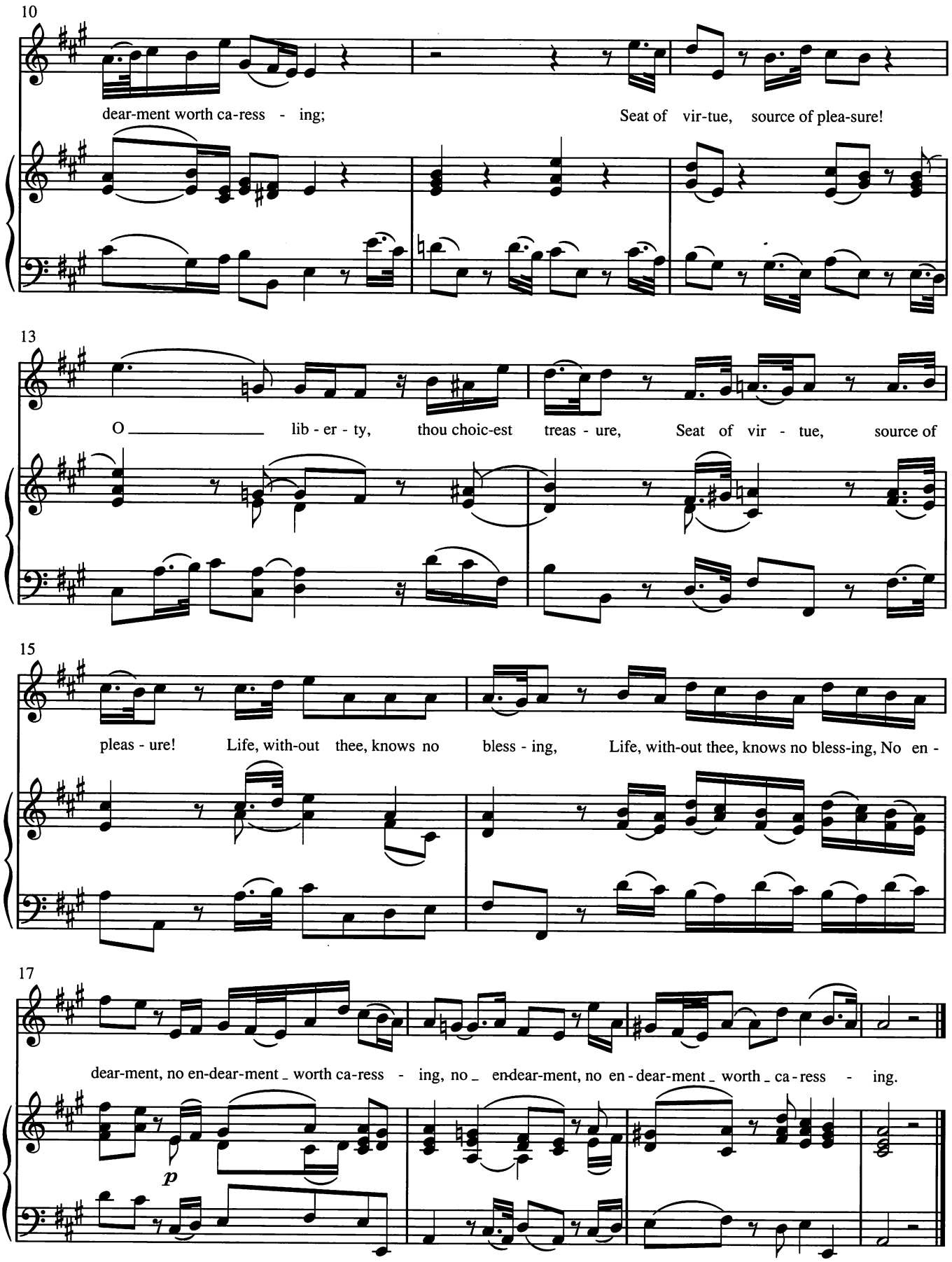
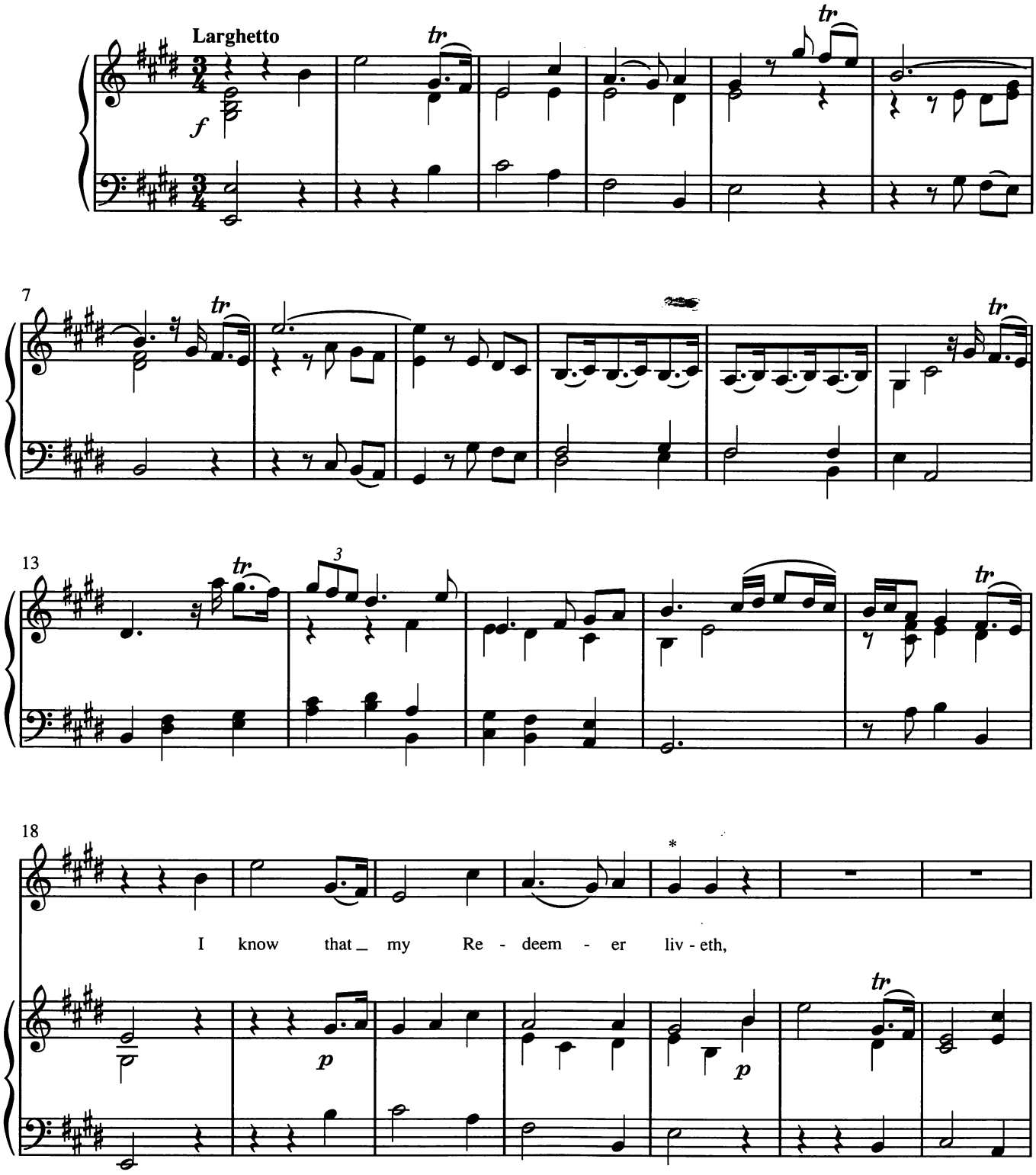

Largo sostenuto
[mp]
tr
3
O lib-er-ty, thou choic - est treas-ure, Seat of
tr
6
vir - tue, source of plea - sure! Life, with - out ___ thee, knows no bless - ing, Life, with-
8
out thee, knows no bless-ing, No en-dear-ment worth _ ca - ress - ing, no en-

10
dear-ment worth ca-ress - ing;
Seat of vir-tue, source of plea-sure!
13
O _____ lib - er - ty, thou choic-est treas - ure, Seat of vir - tue, source of
15
pleas - ure! Life, with-out thee, knows no bless - ing, Life, with-out thee, knows no bless-ing, No en -
17
dear-ment, no en-dear-ment _ worth ca-ress - ing, no _ en-dear-ment, no en - dear-ment _ worth _ ca - ress - ing.
p

I know that my Redeemer liveth

from

MESSIAH

George Frideric Handel

*appoggiatura possible

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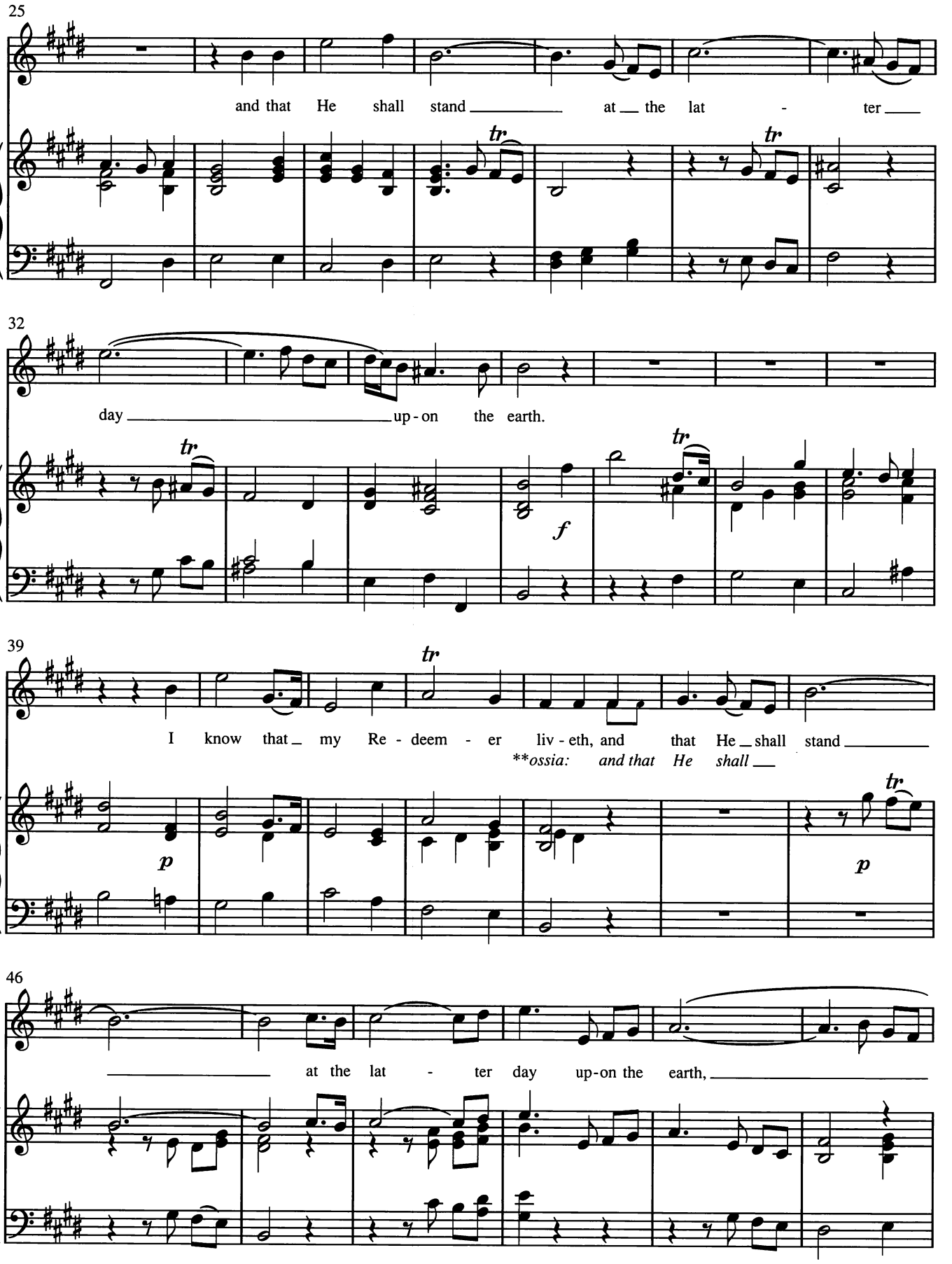
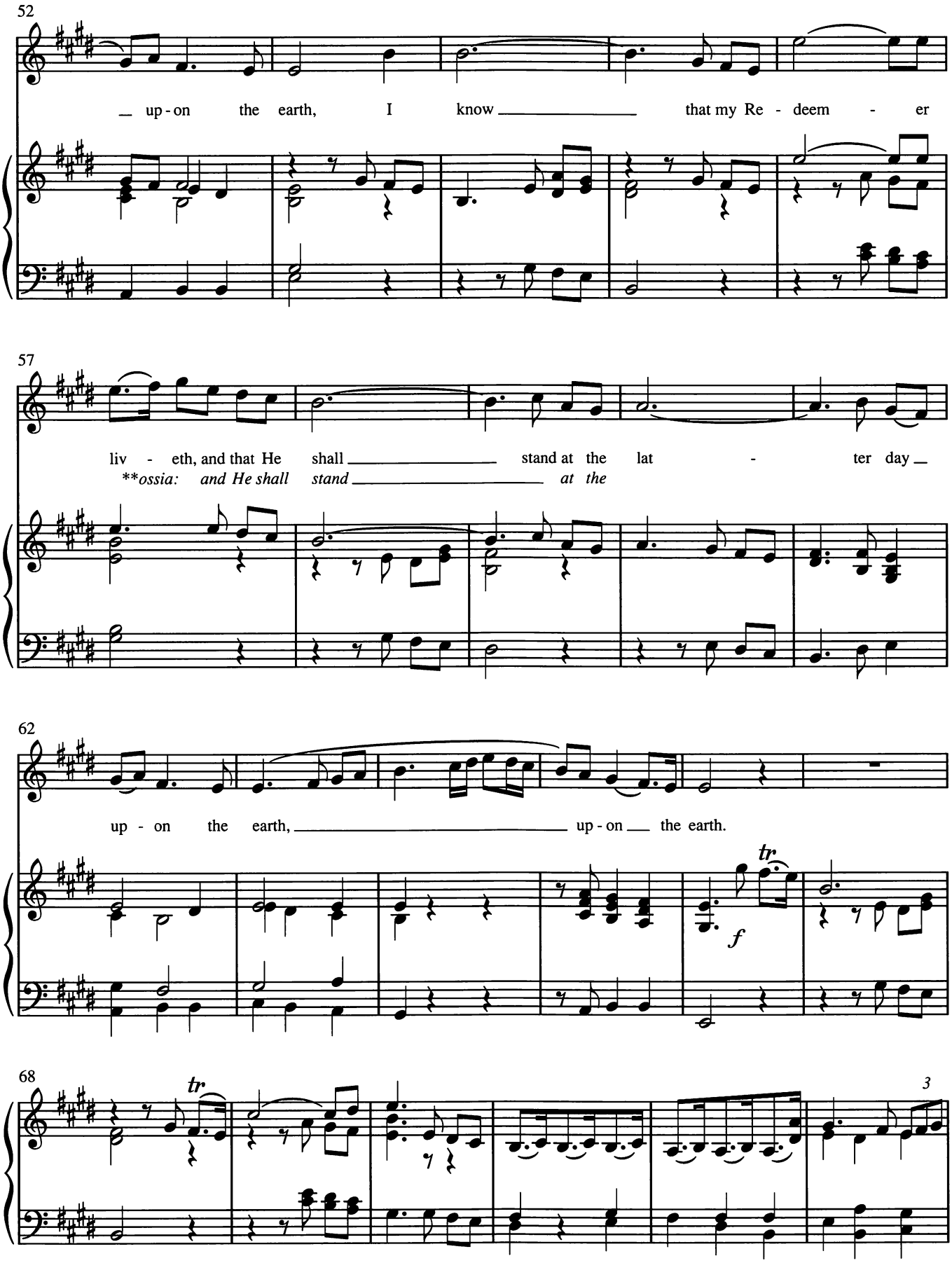
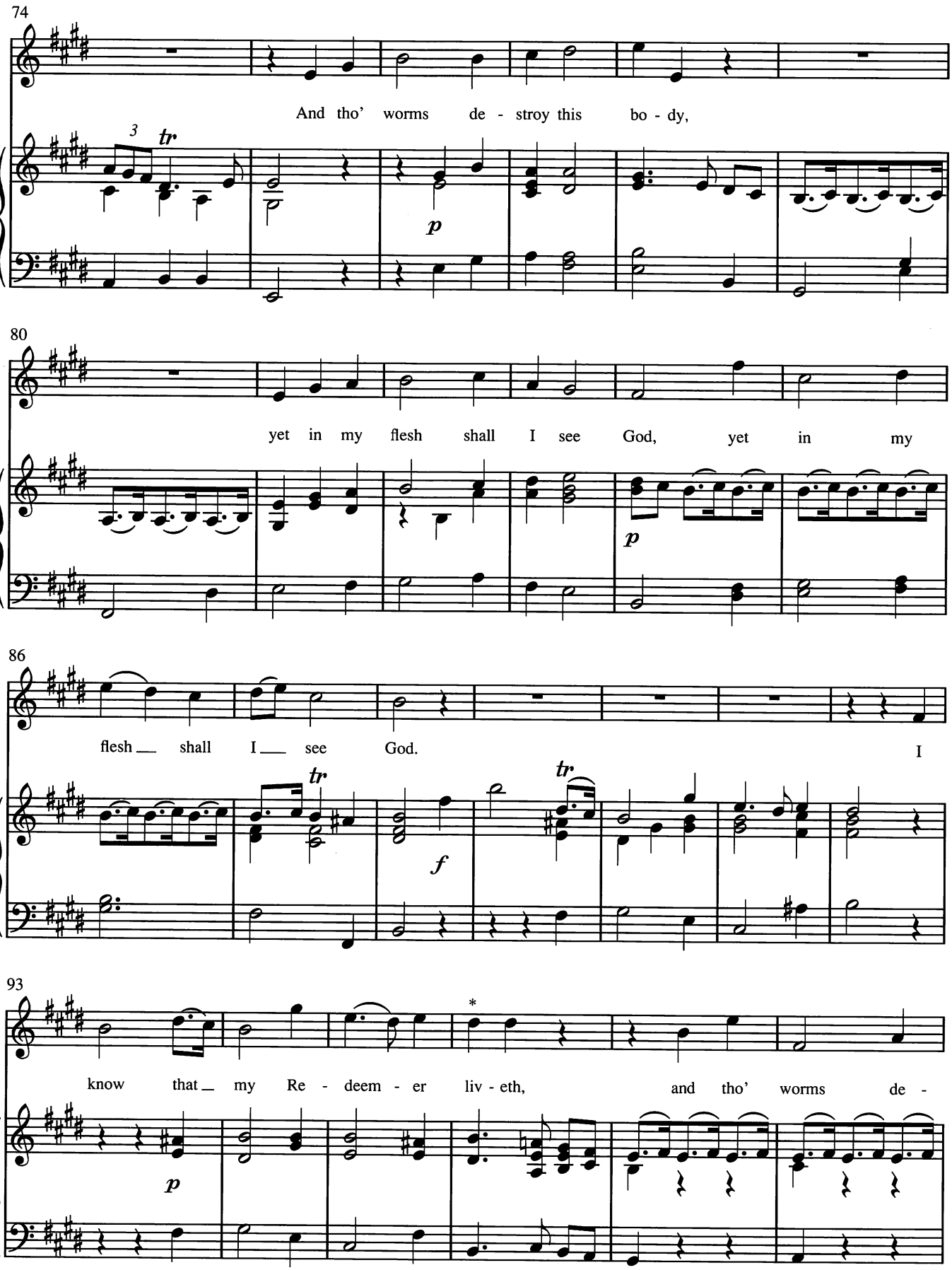
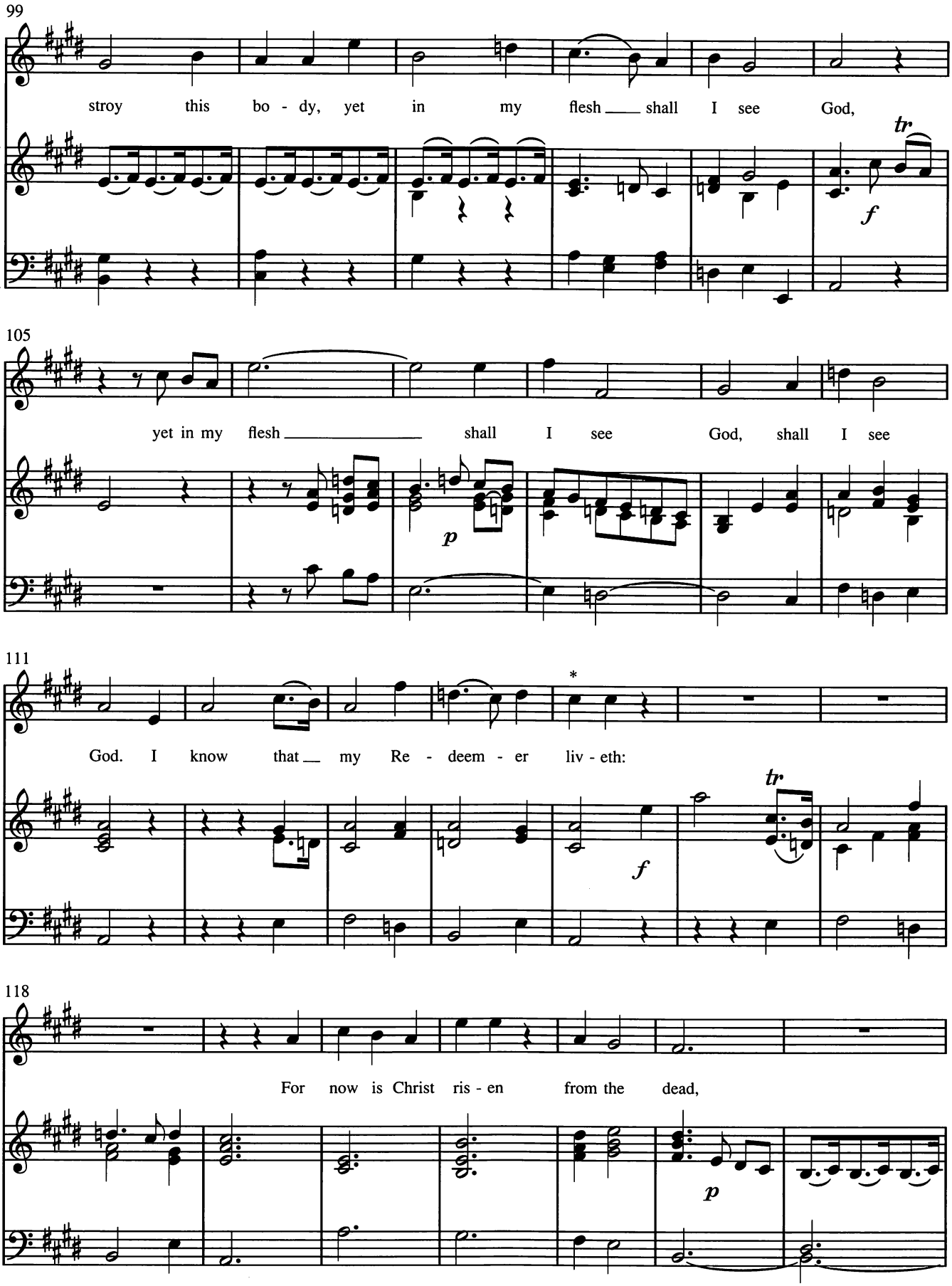
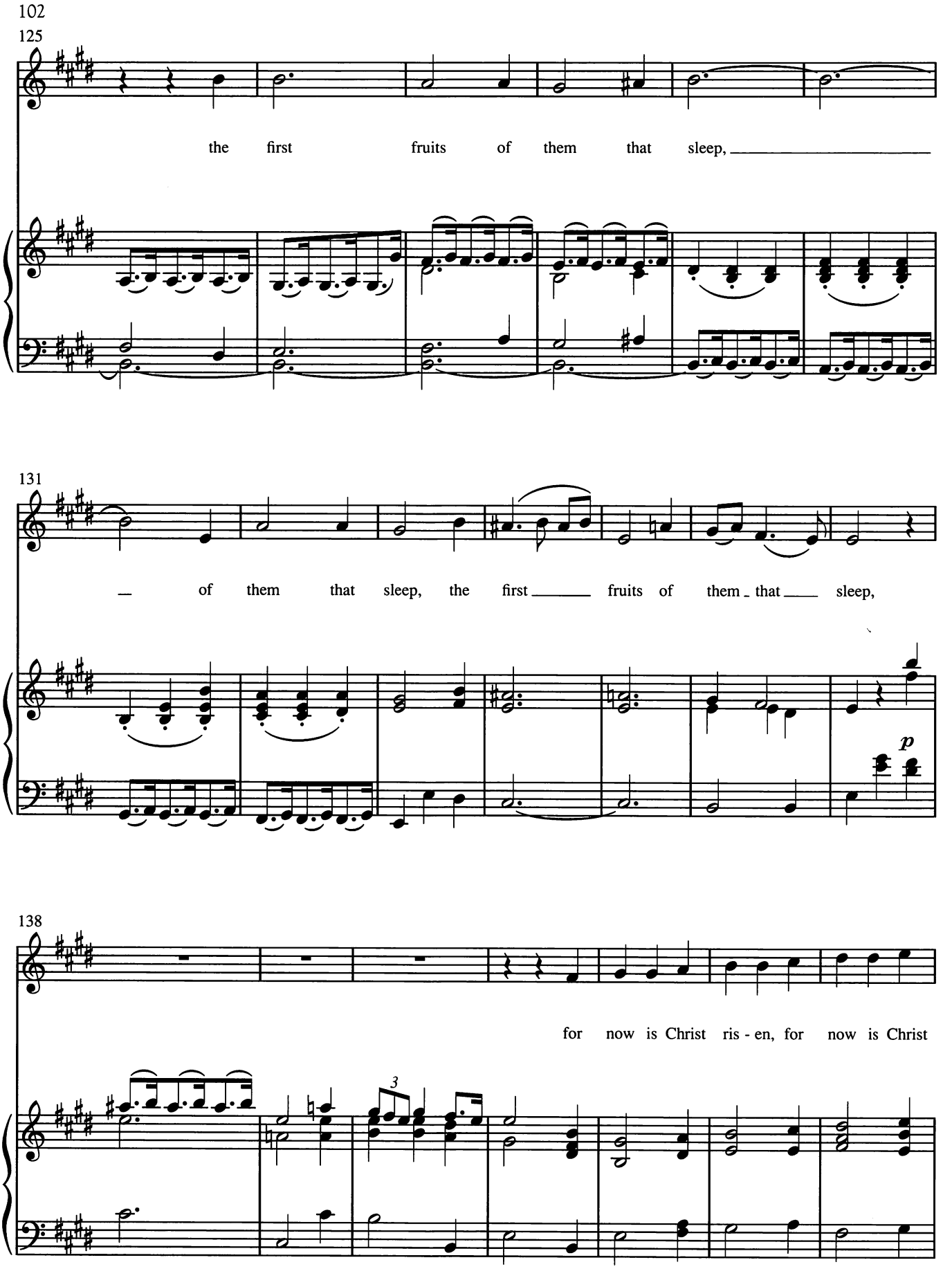
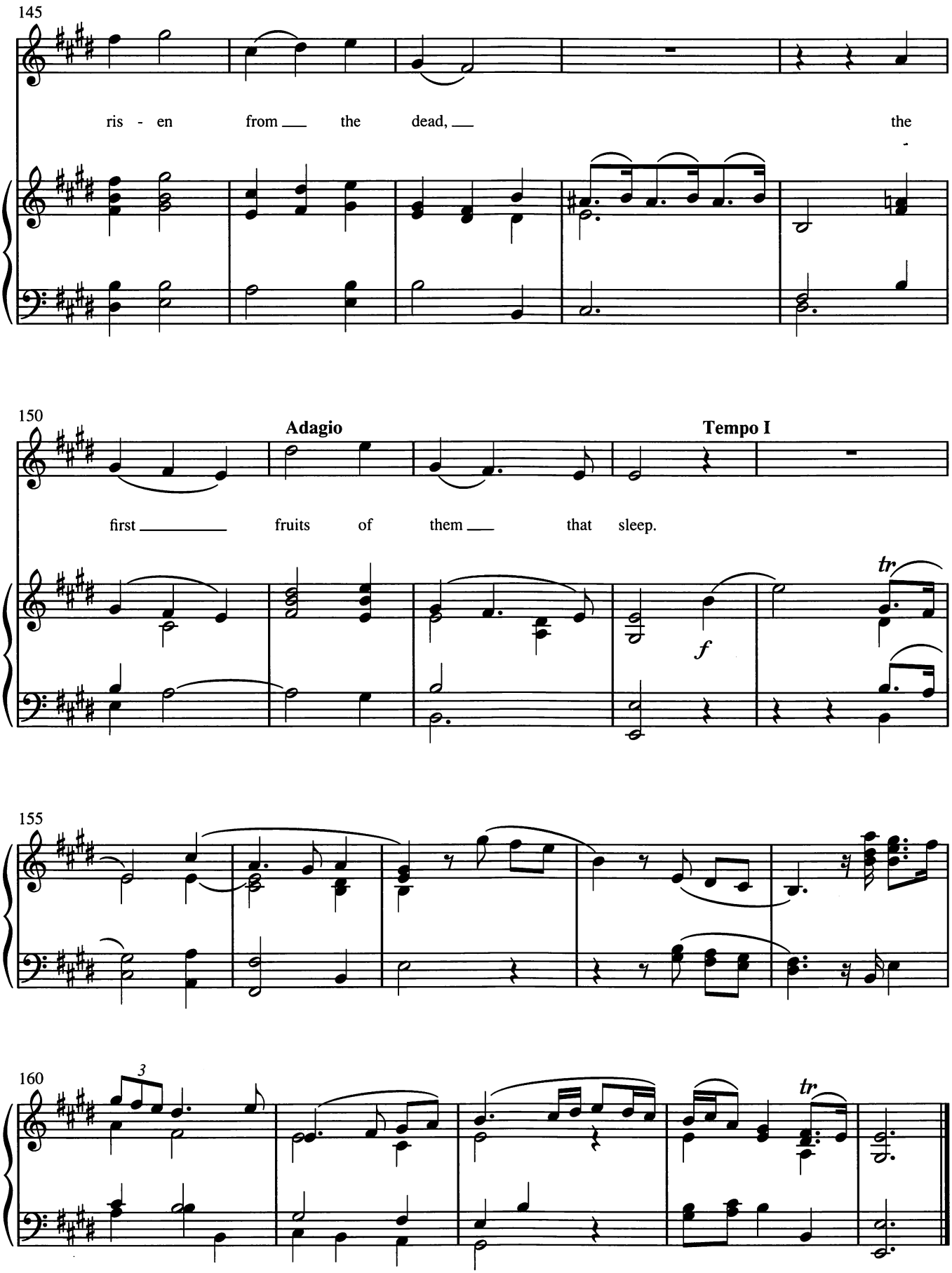
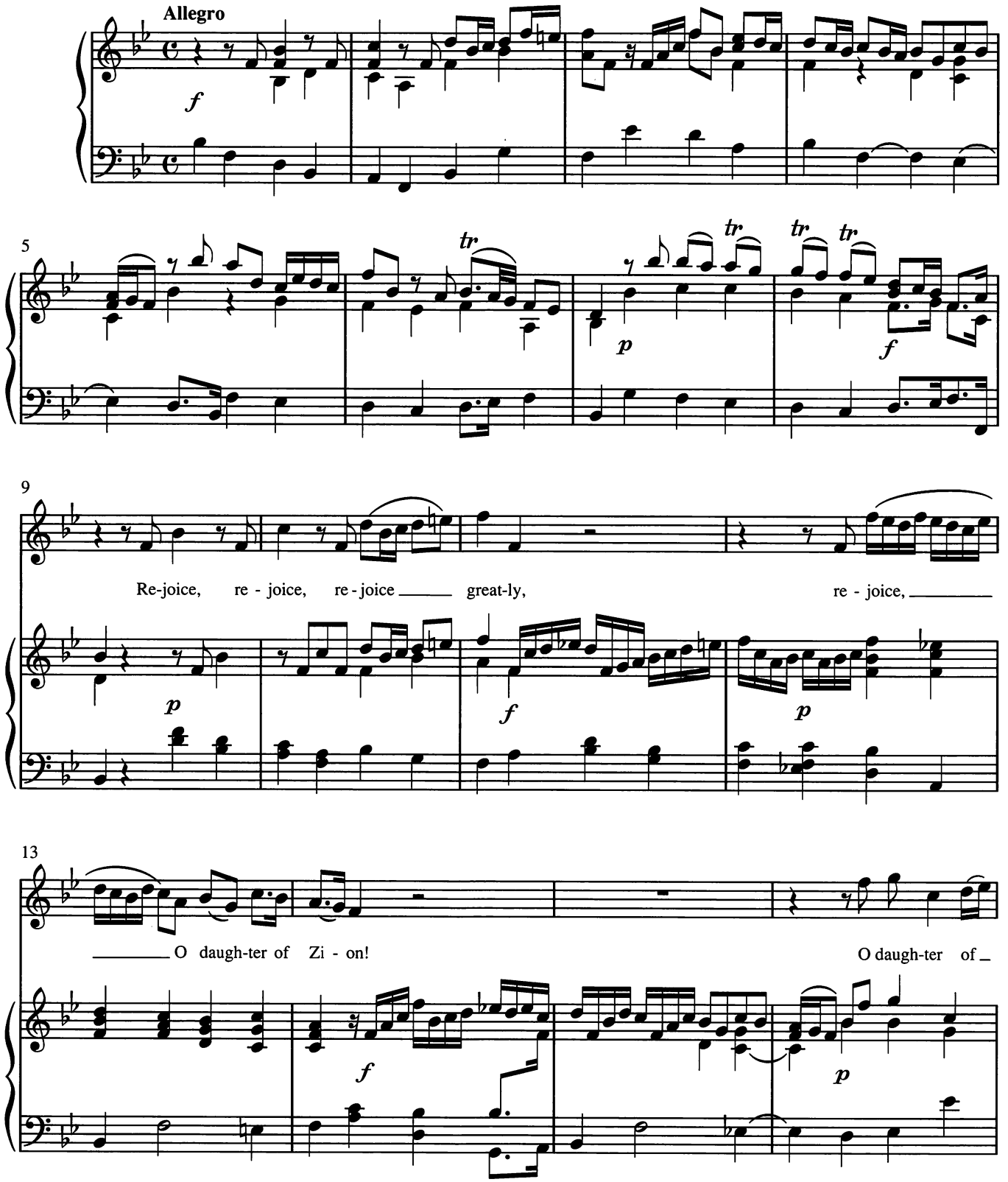

25
and that He shall stand at the lat - ter
32
day up - on the earth.
39
I know that my Re - deem - er liv - eth, and that He shall stand
**ossia: and that He shall
46
at the lat - ter day up-on the earth,

**Though not found in historical sources, often sung in this manner.

52
up - on the earth, I know that my Re - deem - er
57
liv - eth, and that He shall stand at the lat - ter day
**ossia: and He shall stand at the
62
up - on the earth, up - on the earth.
tr
f
68
tr
3

74
And tho' worms de - stroy this bo - dy,
p
80
yet in my flesh shall I see God, yet in my
p
86
flesh shall I see God.
I
f
93
know that my Re - deem - er liv - eth, and tho' worms de -
p

99
stroy this bo - dy, yet in my flesh shall I see God,
tr
f
105
yet in my flesh shall I see God, shall I see
p
111
God. I know that my Re - deem - er liv - eth:
*
f
tr
118
For now is Christ ris - en from the dead,
p

102
125
the first fruits of them that sleep,
131
— of them that sleep, the first fruits of them that sleep,
p
138
for now is Christ ris - en, for now is Christ
3

145
ris - en from the dead, the
150
Adagio
Tempo I
first fruits of them that sleep.
f
tr
155
160
3
tr

Rejoice greatly, O daughter of Zion

from

MESSIAH

George Frideric Handel

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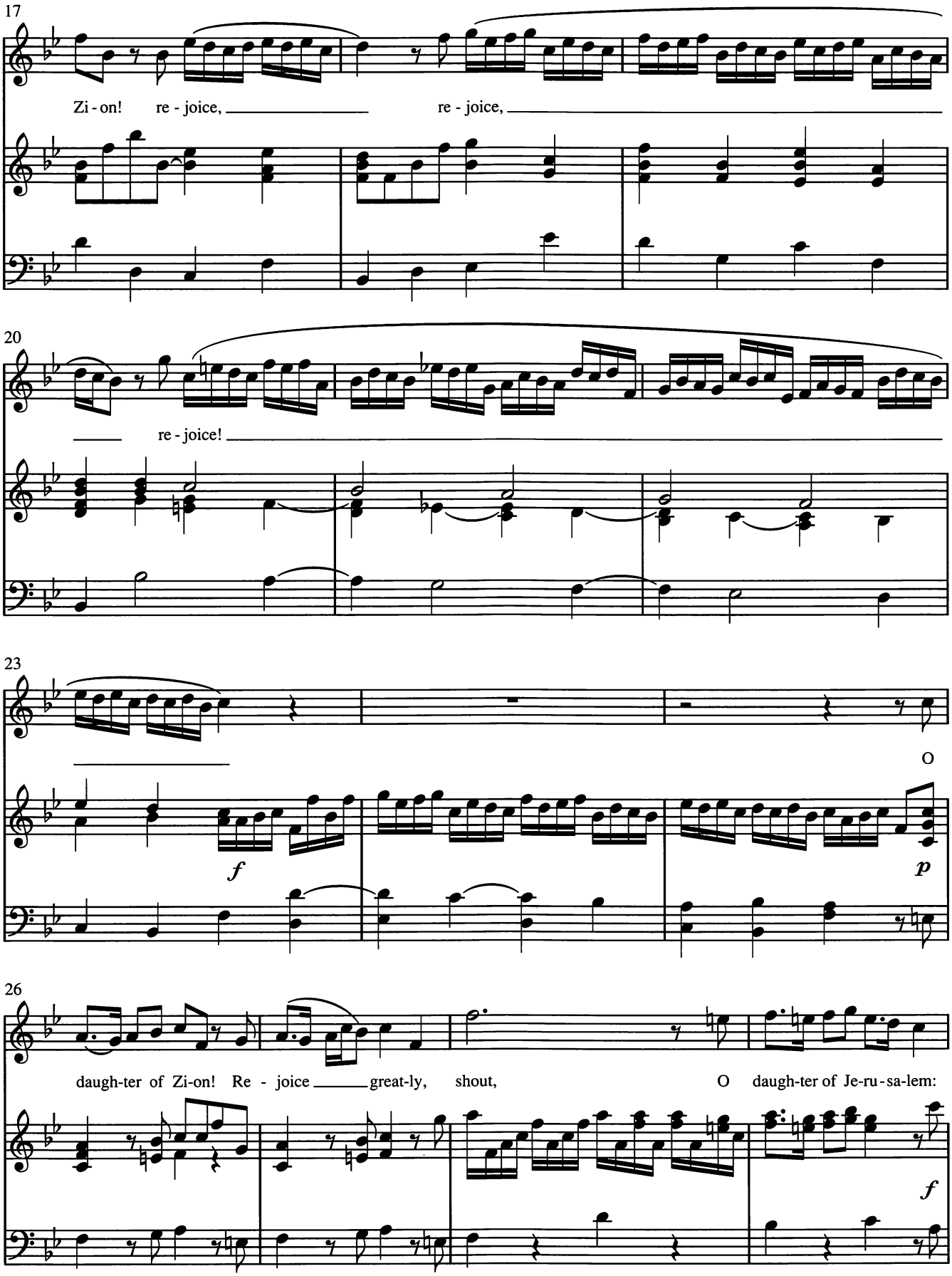

17
Zi - on! re - joice, re - joice,
20
re - joice!
23
O
f
p
26
daugh-ter of Zi-on! Re - joice great-ly, shout, O daugh-ter of Je-ru-sa-lem:
f

30

be - hold, thy king com-eth un - to thee, be -

p *f* *p*

34

* [*tr*] [*tr*] [*tr*] [*simile*]

hold, thy King com - eth un - to thee, com-eth un - to thee;

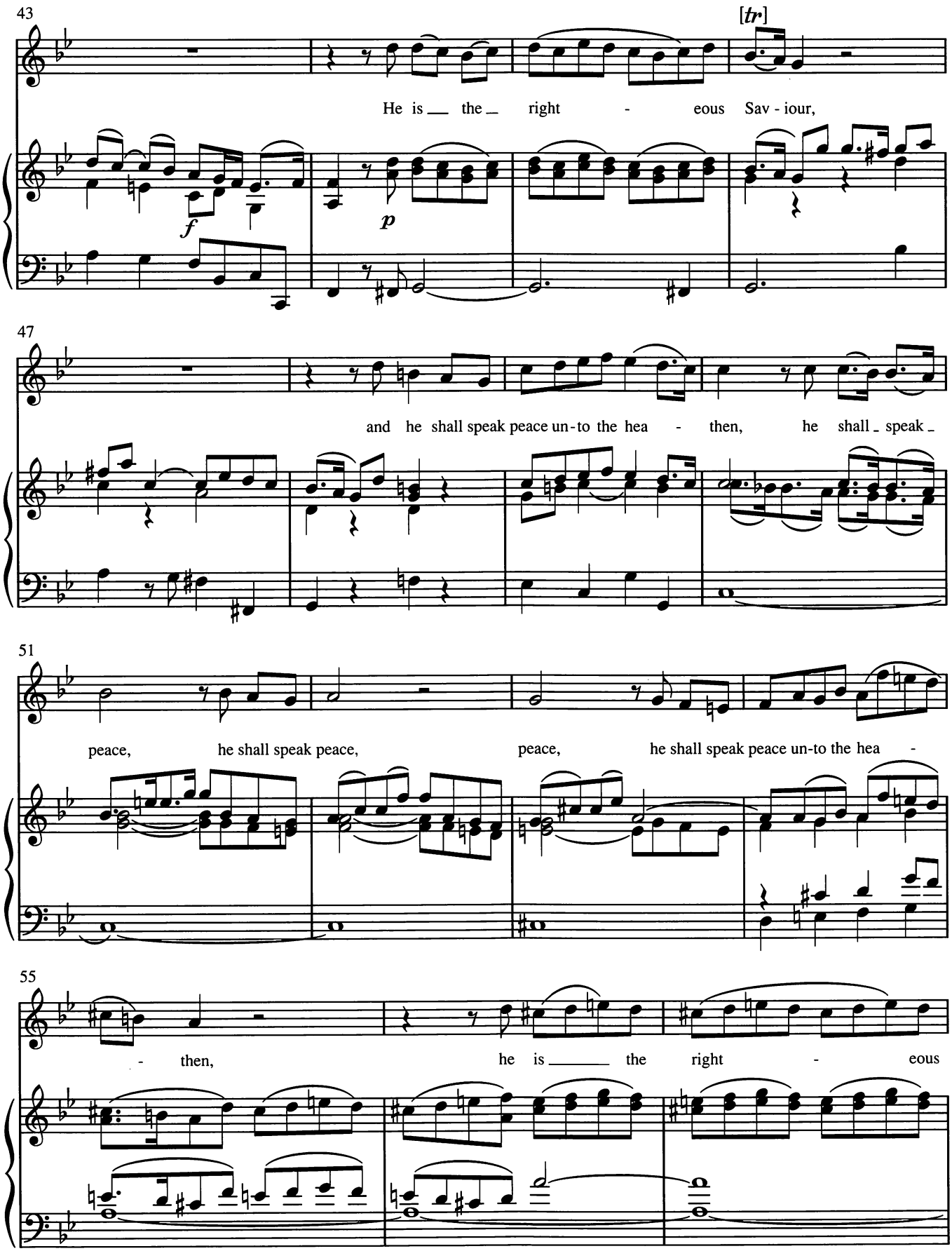
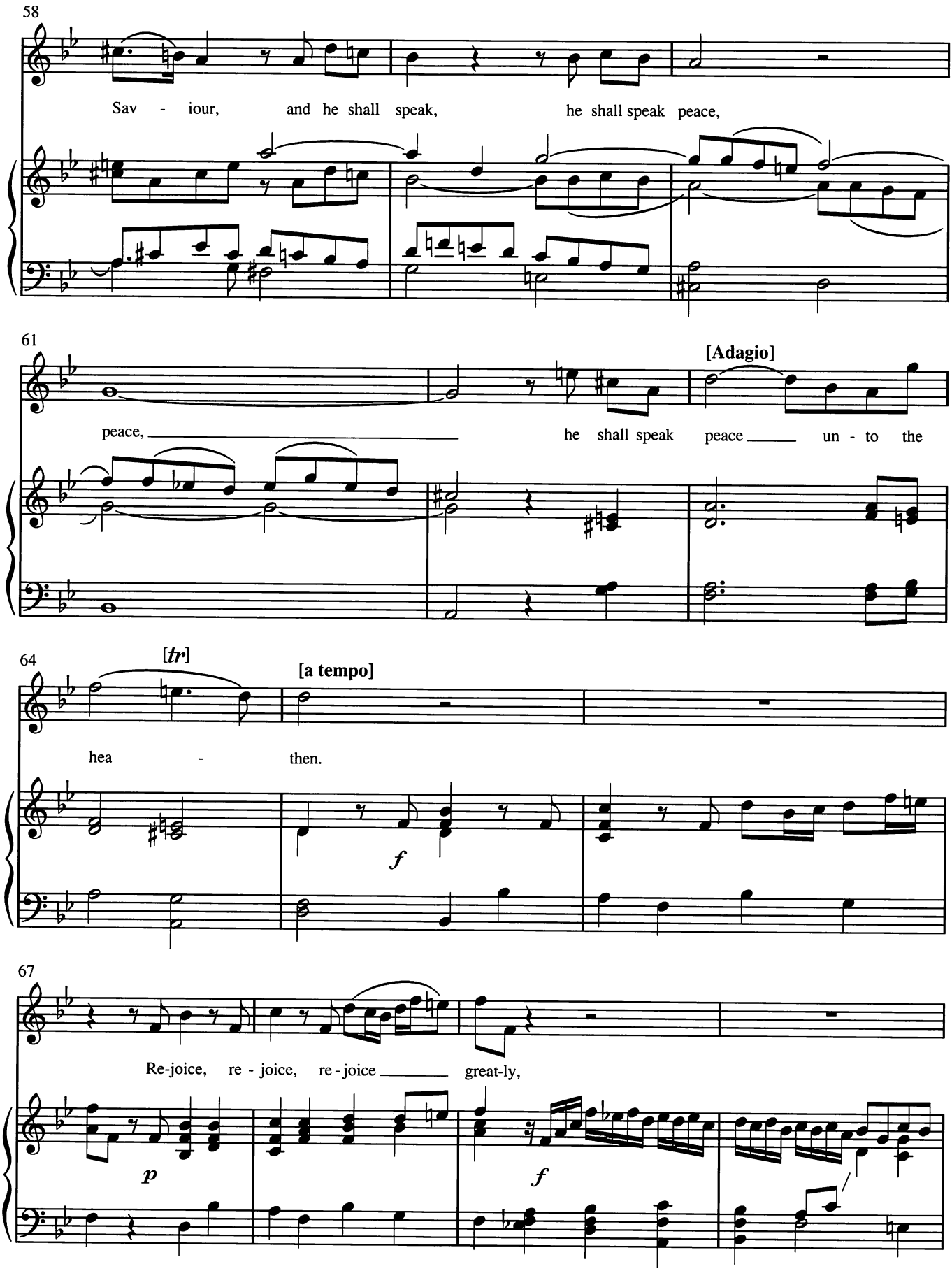
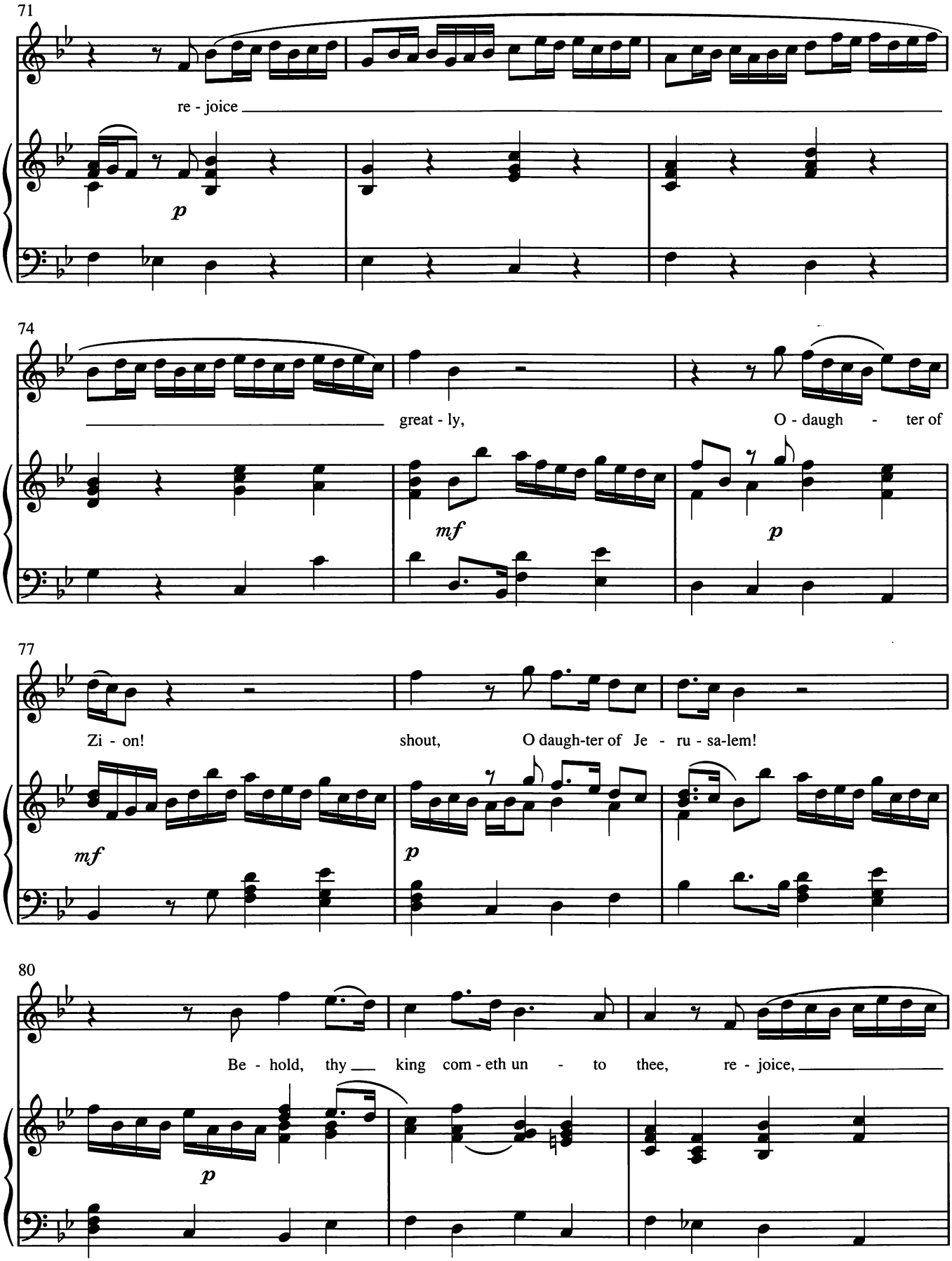
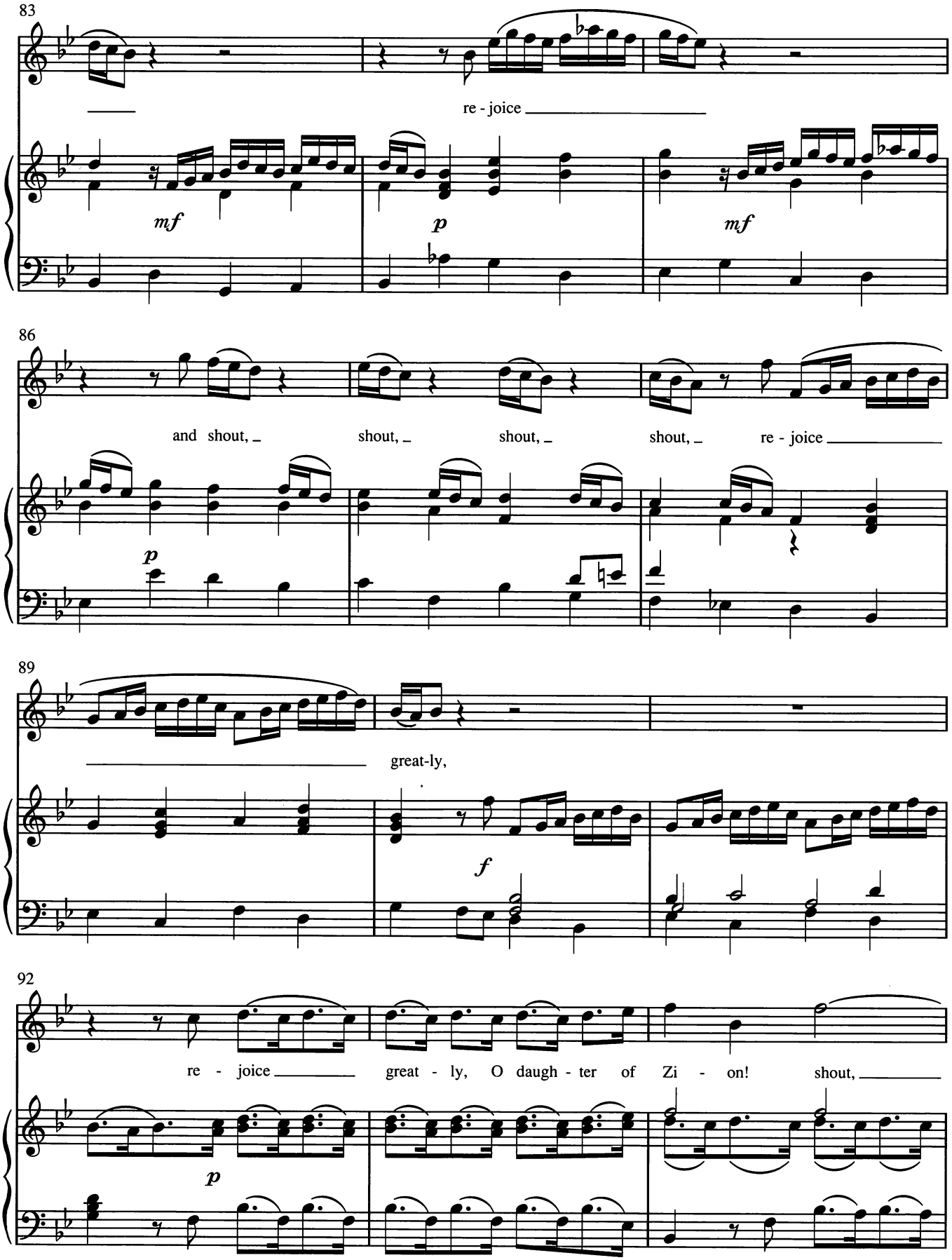
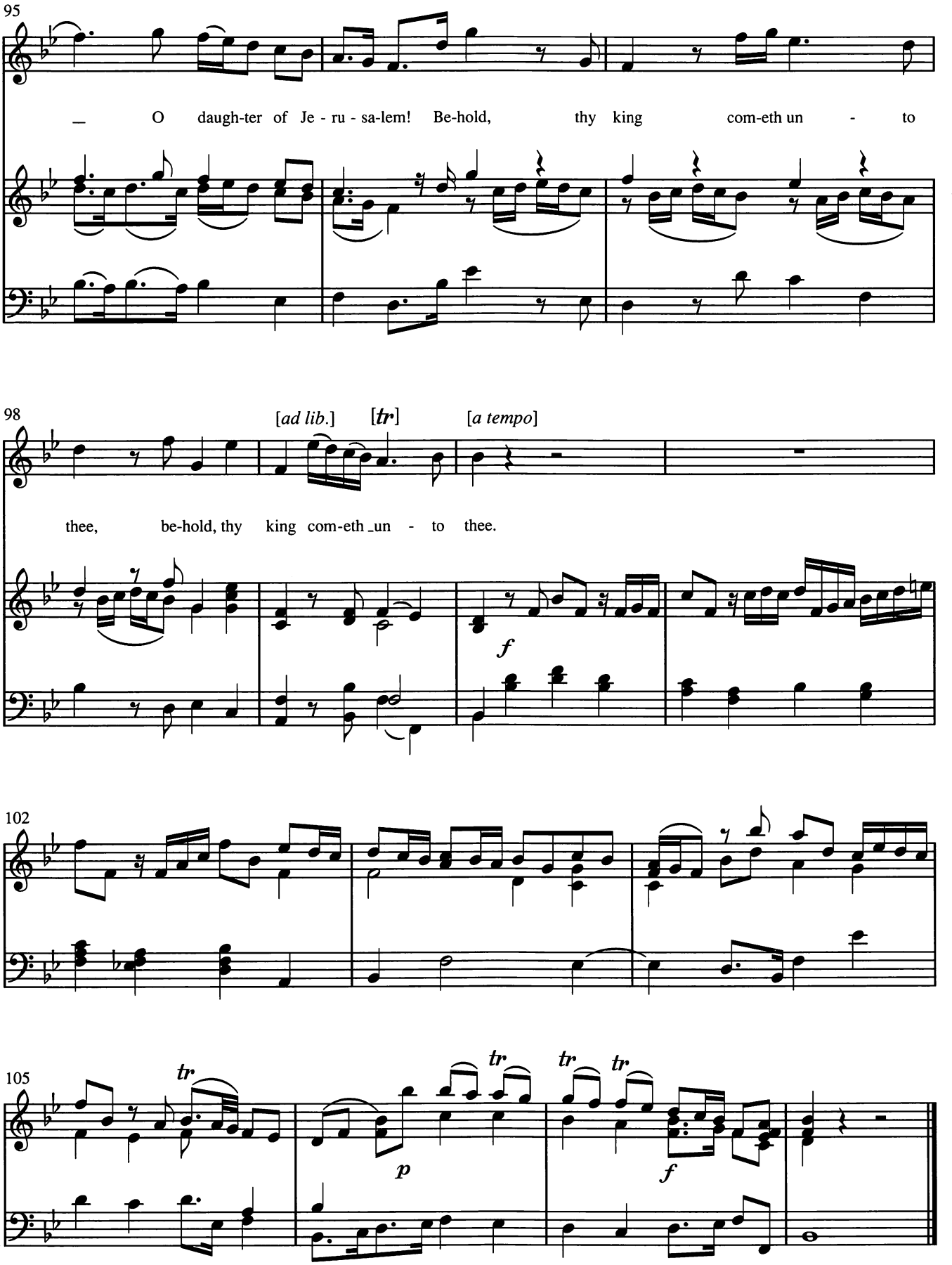
f

37

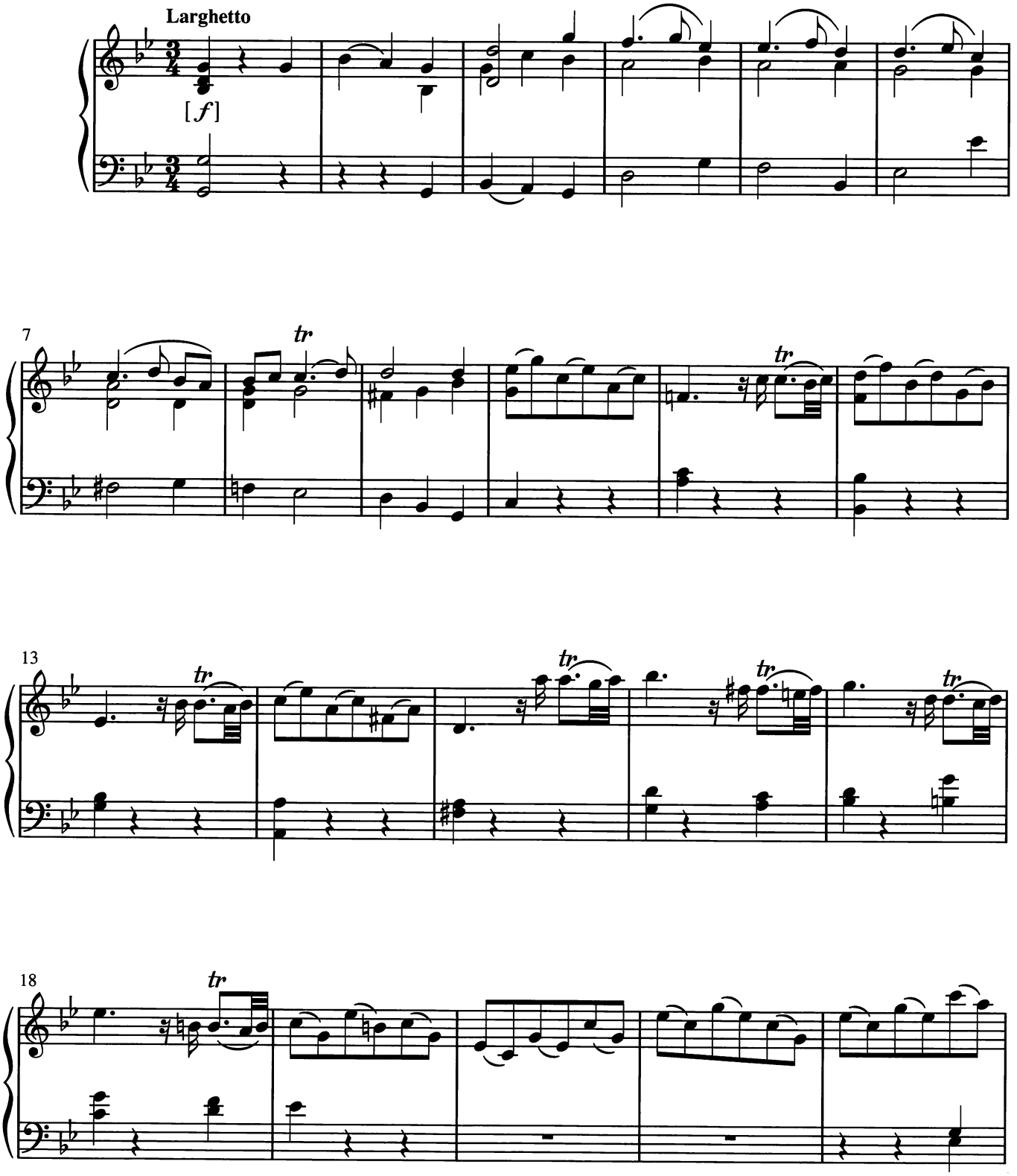
40

p

*Simplified in some editions to:

be - hold, thy King com-eth un - to thee, com-eth un-to thee;

43
[tr]
He is the right - eous Sav - iour,
f
p
47
and he shall speak peace un-to the hea - then, he shall speak
51
peace, he shall speak peace, peace, he shall speak peace un-to the hea -
55
- then, he is the right - eous

58
Sav - iour, and he shall speak, he shall speak peace,
61
[Adagio]
peace, he shall speak peace un - to the
64
[tr]
[a tempo]
hea - then.
f
67
Re-joice, re - joice, re - joice great-ly,
p
f

71
re - joice
p
74
great - ly,
O - daugh - ter of
mf
p
77
Zi - on!
shout,
O daugh-ter of Je - ru - sa-lem!
mf
p
80
Be - hold, thy king com - eth un - to thee, re - joice,
p

83
re - joice
mf
p
mf
86
and shout, shout, shout, shout, re - joice
p
89
great-ly,
f
92
re - joice great - ly, O daugh - ter of Zi - on! shout,
p

95
O daugh-ter of Je - ru - sa-lem! Be-hold, thy king com-eth un - to
98
[ad lib.]
[tr]
[a tempo]
thee, be-hold, thy king com-eth un - to thee.
f
102
105
tr
p
tr
tr
tr
f

If God be for us
from
MESSIAH

George Frideric Handel

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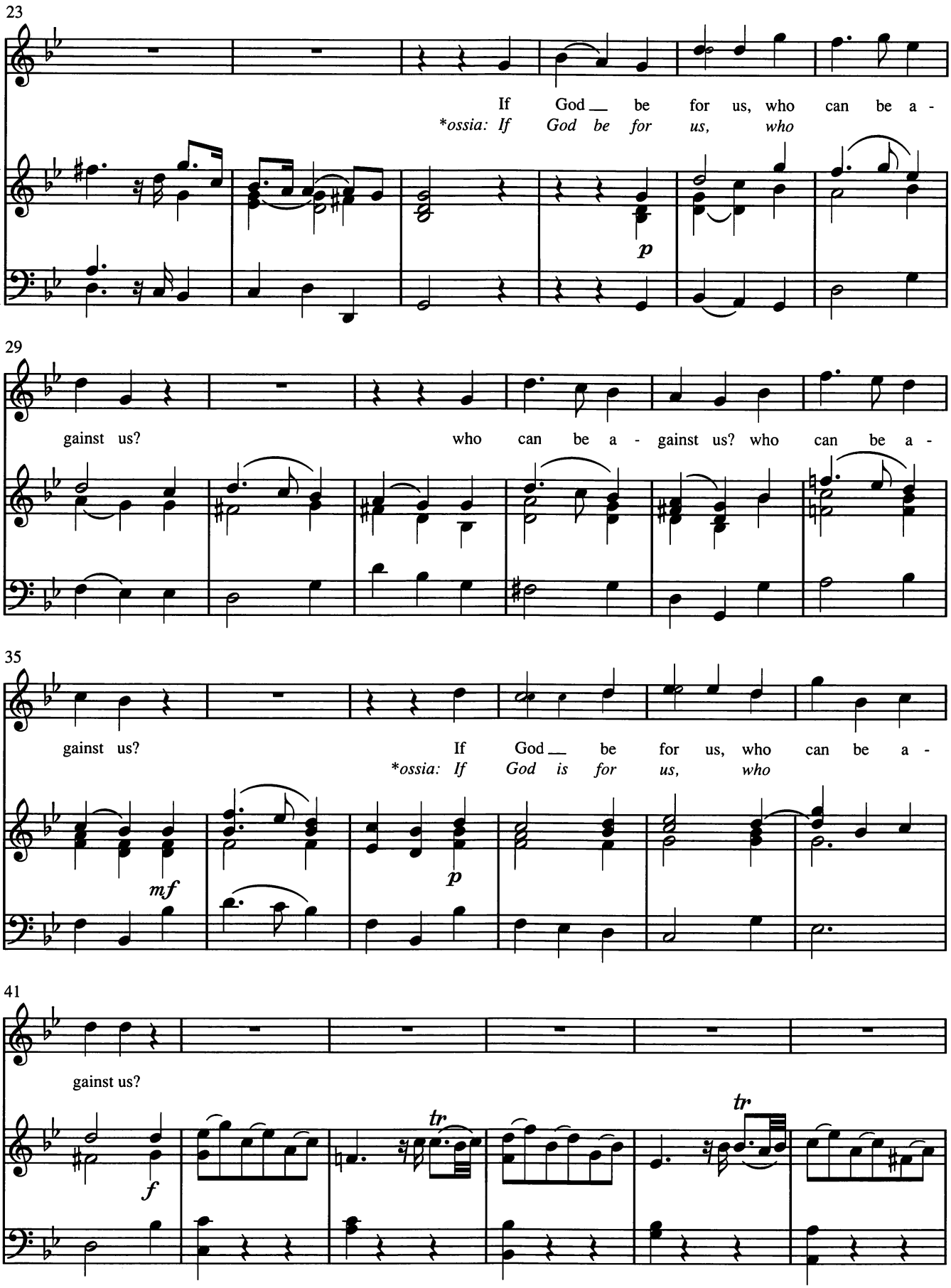
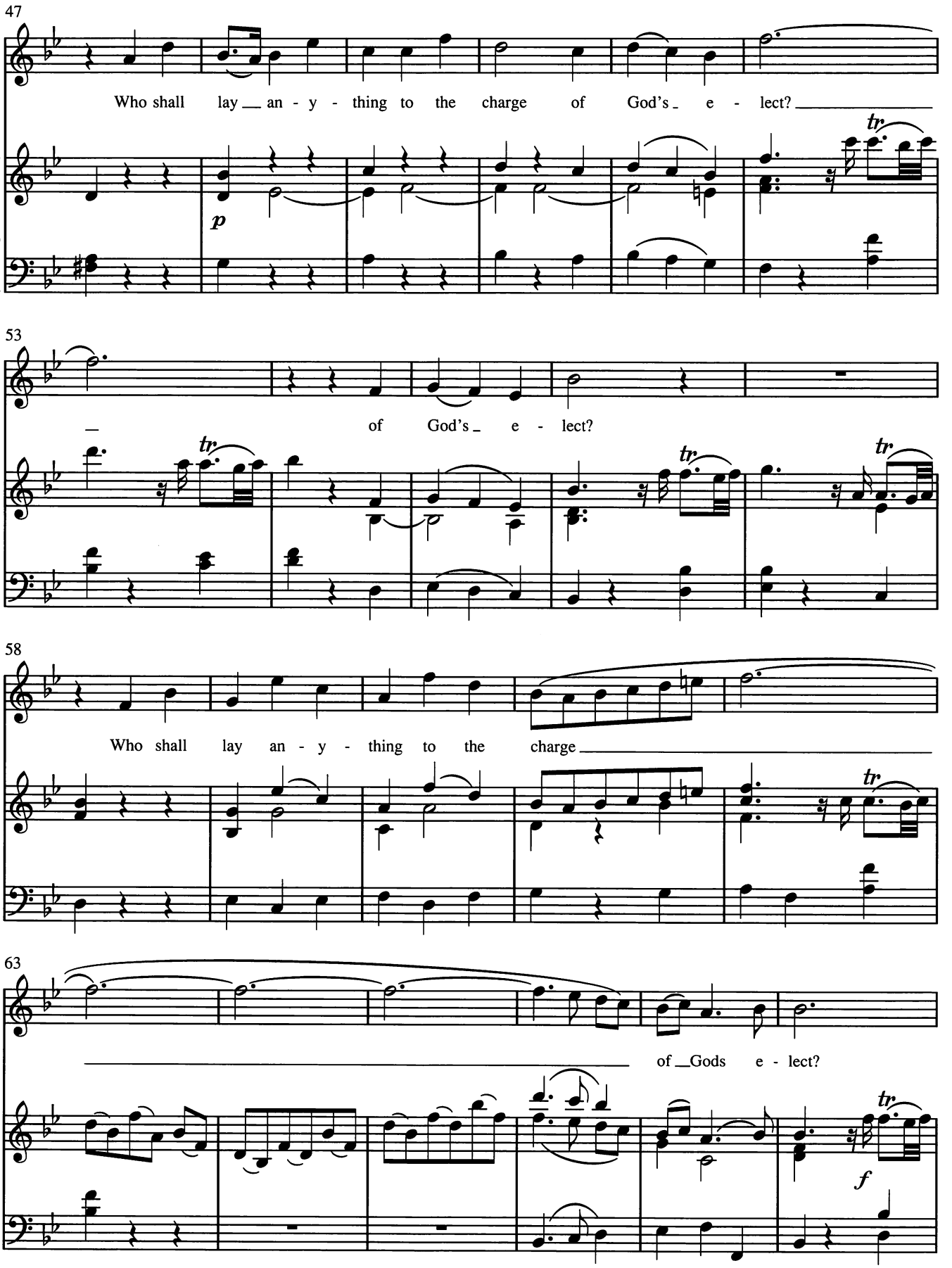
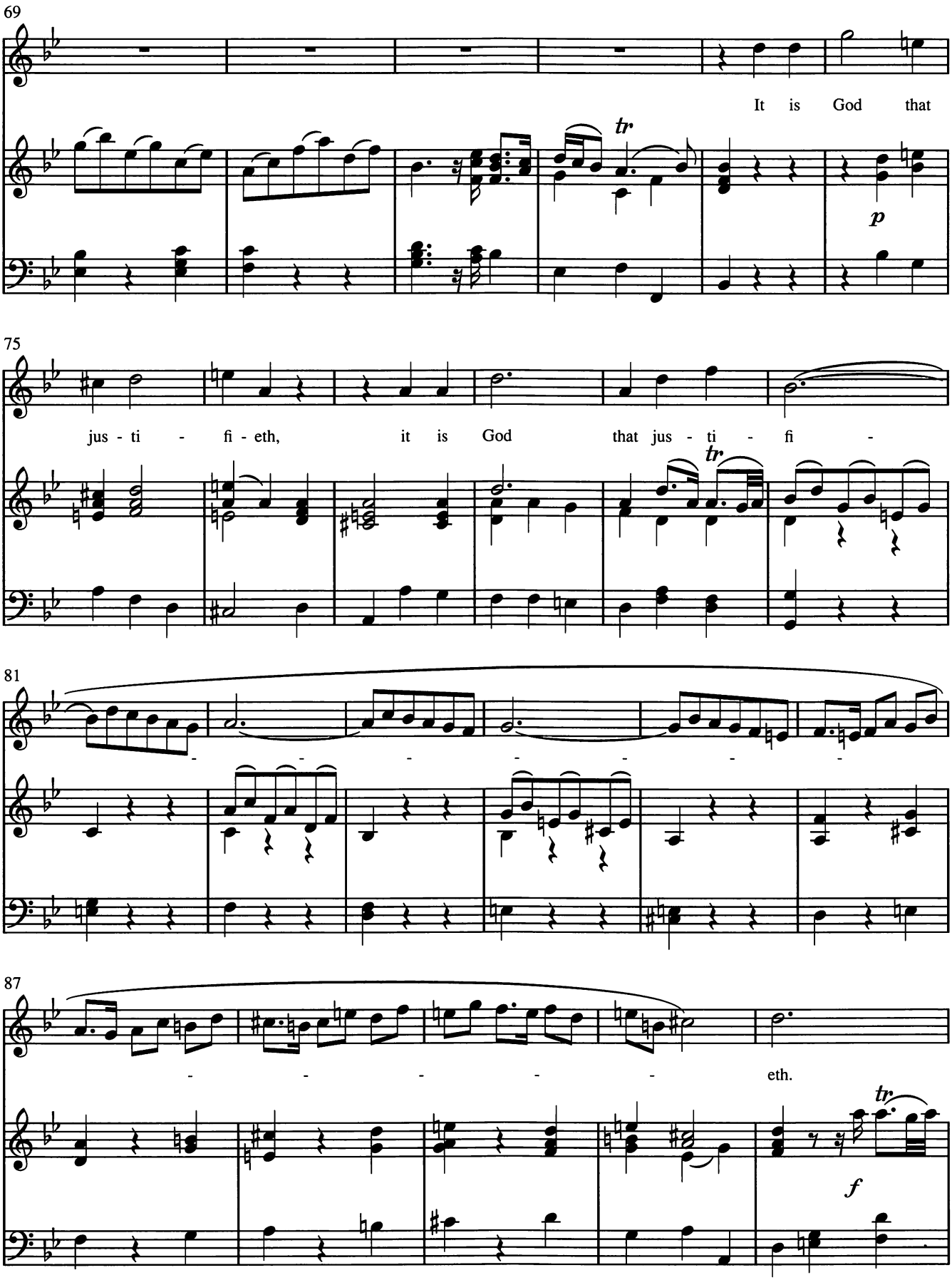

*The original underlay of words

47
Who shall lay an - y - thing to the charge of God's e - lect?
p
tr
53
of God's e - lect?
tr
tr
tr
58
Who shall lay an - y - thing to the charge
tr
63
of Gods e - lect?
tr
f

69
It is God that
tr
p
75
jus - ti - fi - eth, it is God that jus - ti - fi -
tr
81
87
eth.
tr
f

92

Who is he that con - demn-eth?

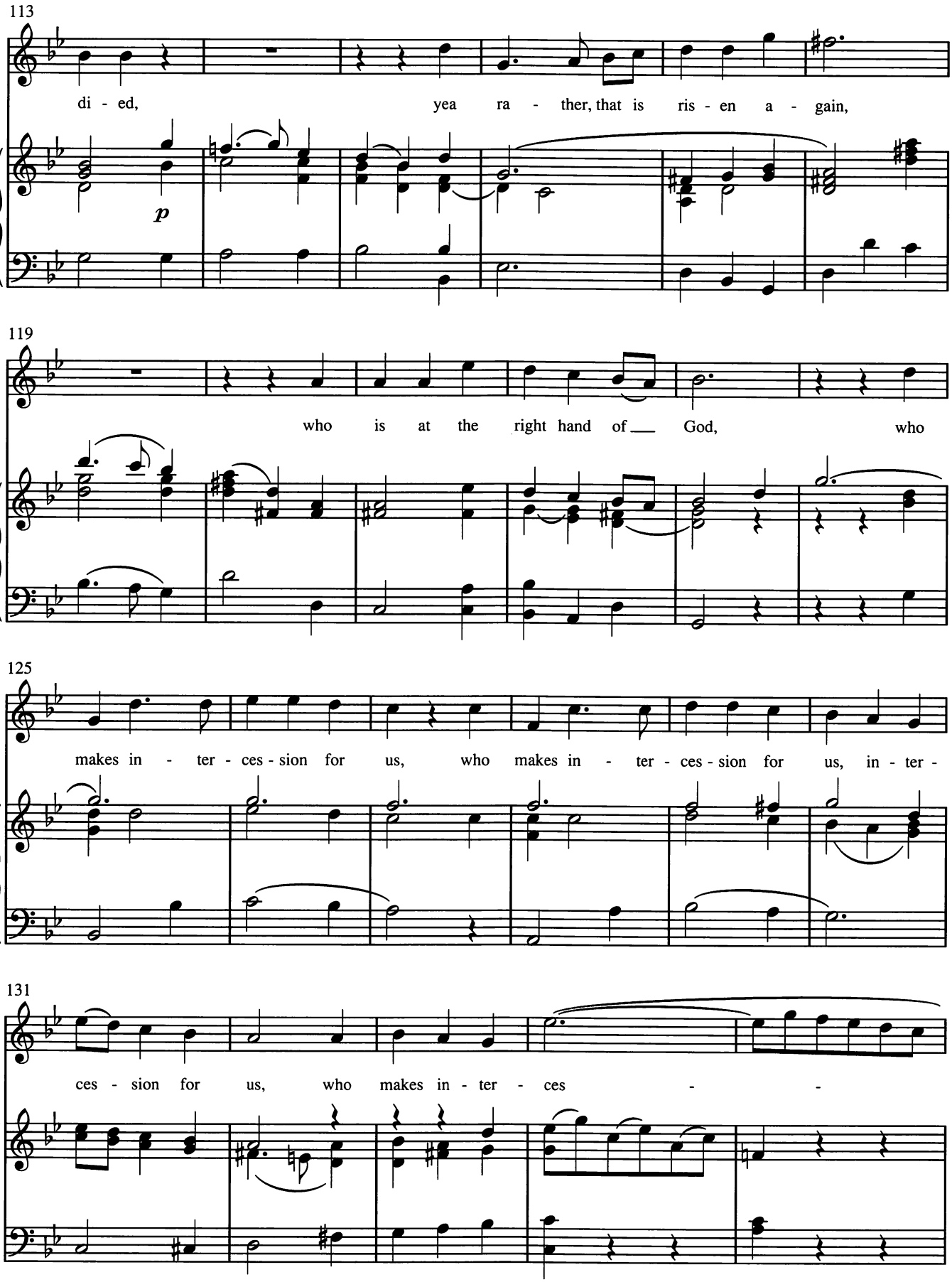
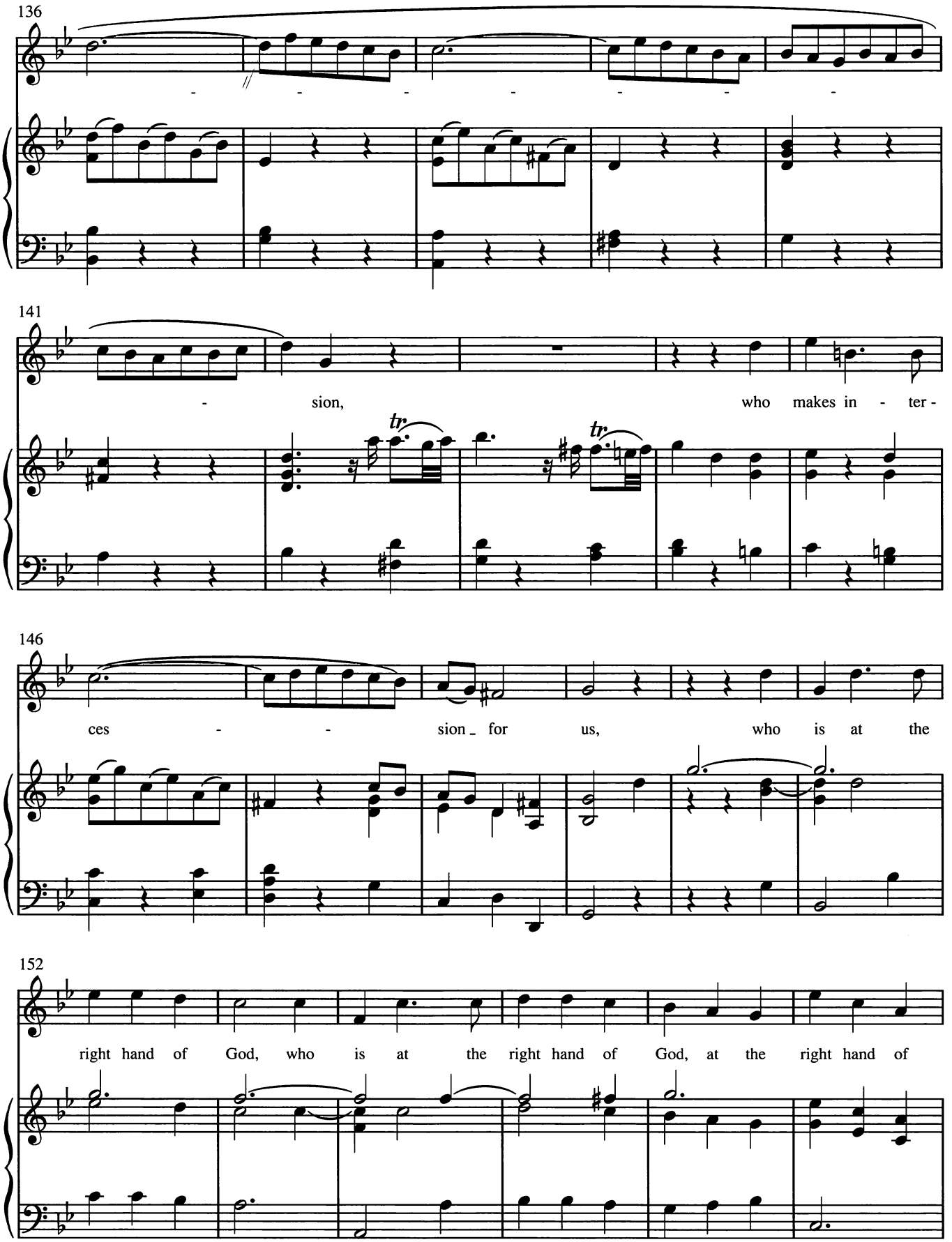
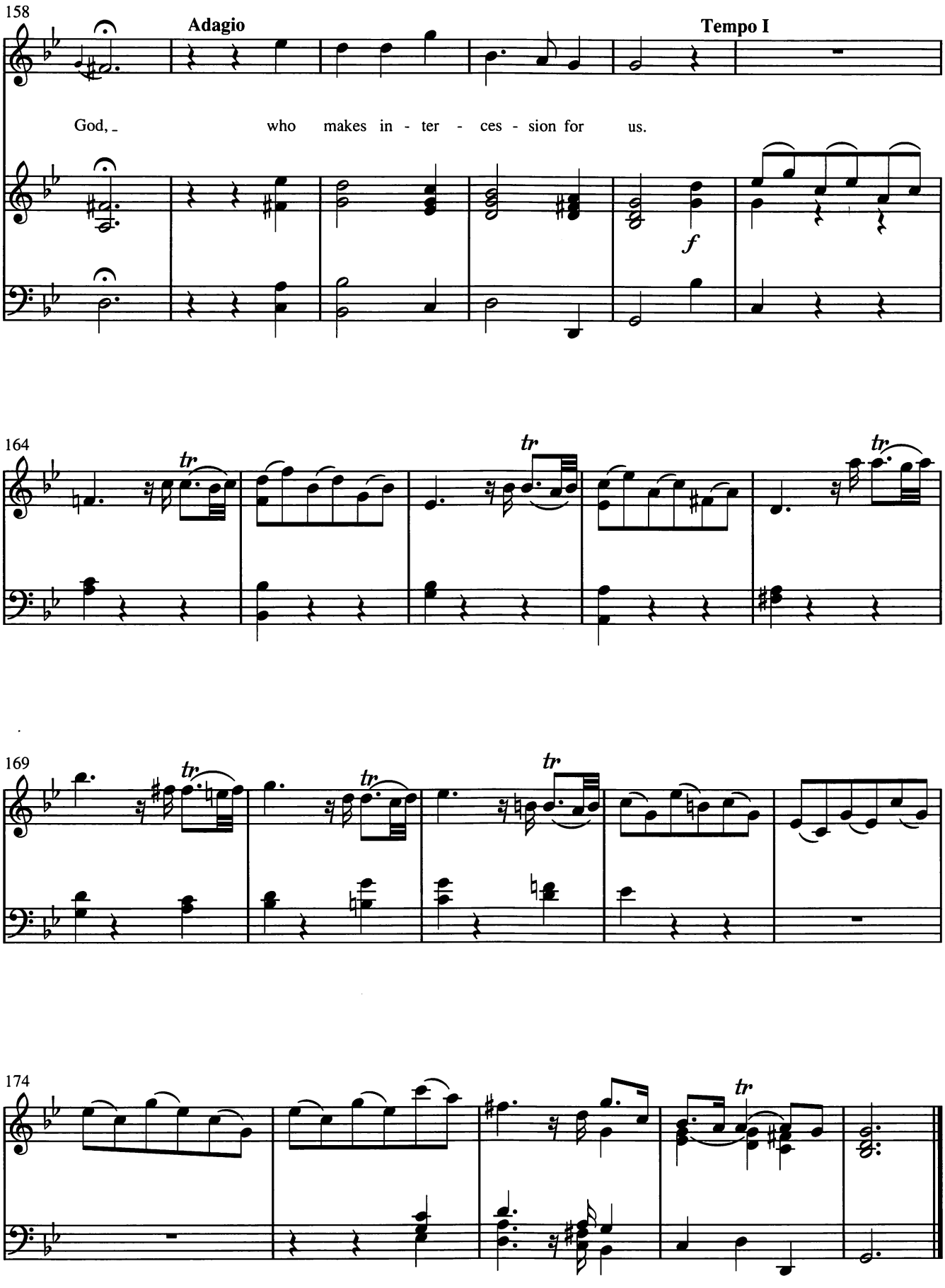
98

who is he that_ con - demn-eth? who is

103

he that_ con - demn - - - eth?

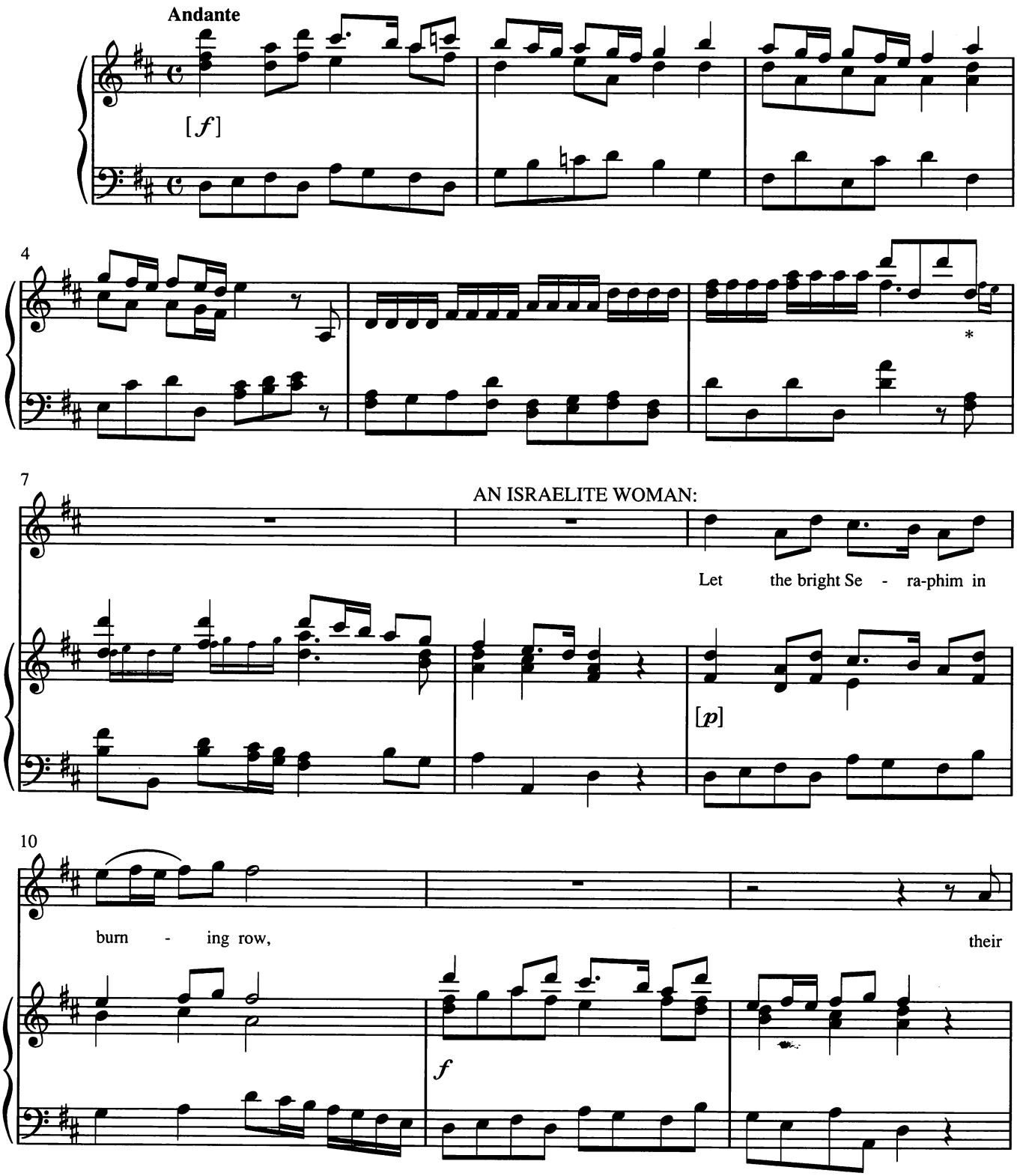
108

It is Christ that

113
di - ed, yea ra - ther, that is ris - en a - gain,
p
119
who is at the right hand of God, who
125
makes in - ter - ces - sion for us, who makes in - ter - ces - sion for us, in - ter -
131
ces - sion for us, who makes in - ter - ces - -

136
141
sion,
who makes in - ter -
146
ces - - sion for us, who is at the
152
right hand of God, who is at the right hand of God, at the right hand of

158
Adagio
Tempo I
God, who makes in - ter - ces - sion for us.
f
164
tr
tr
tr
169
tr
tr
tr
174
tr

Let the bright Seraphim

from

SAMSON

George Frideric Handel

*Play the small size notes in the absence of a trumpet.

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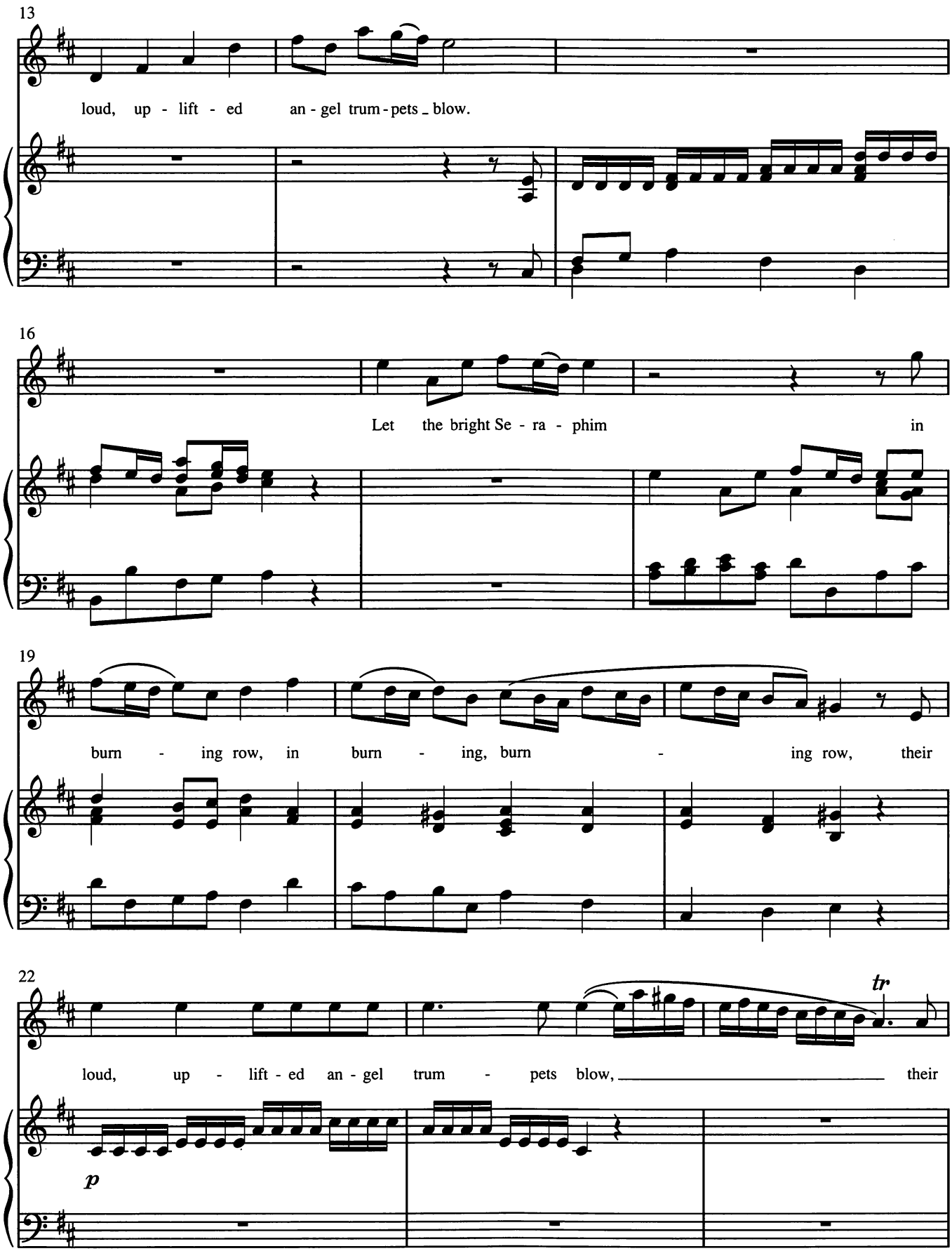
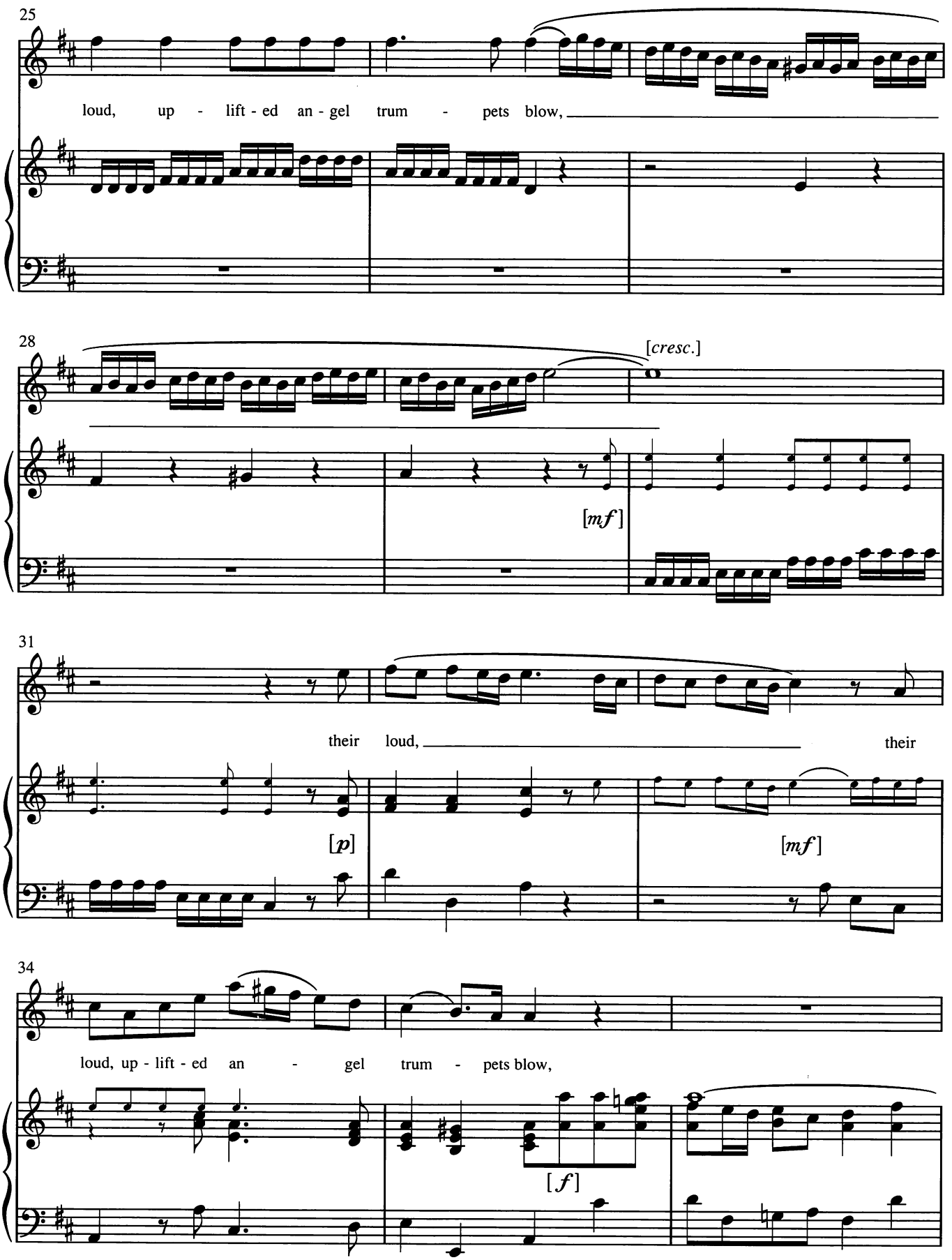
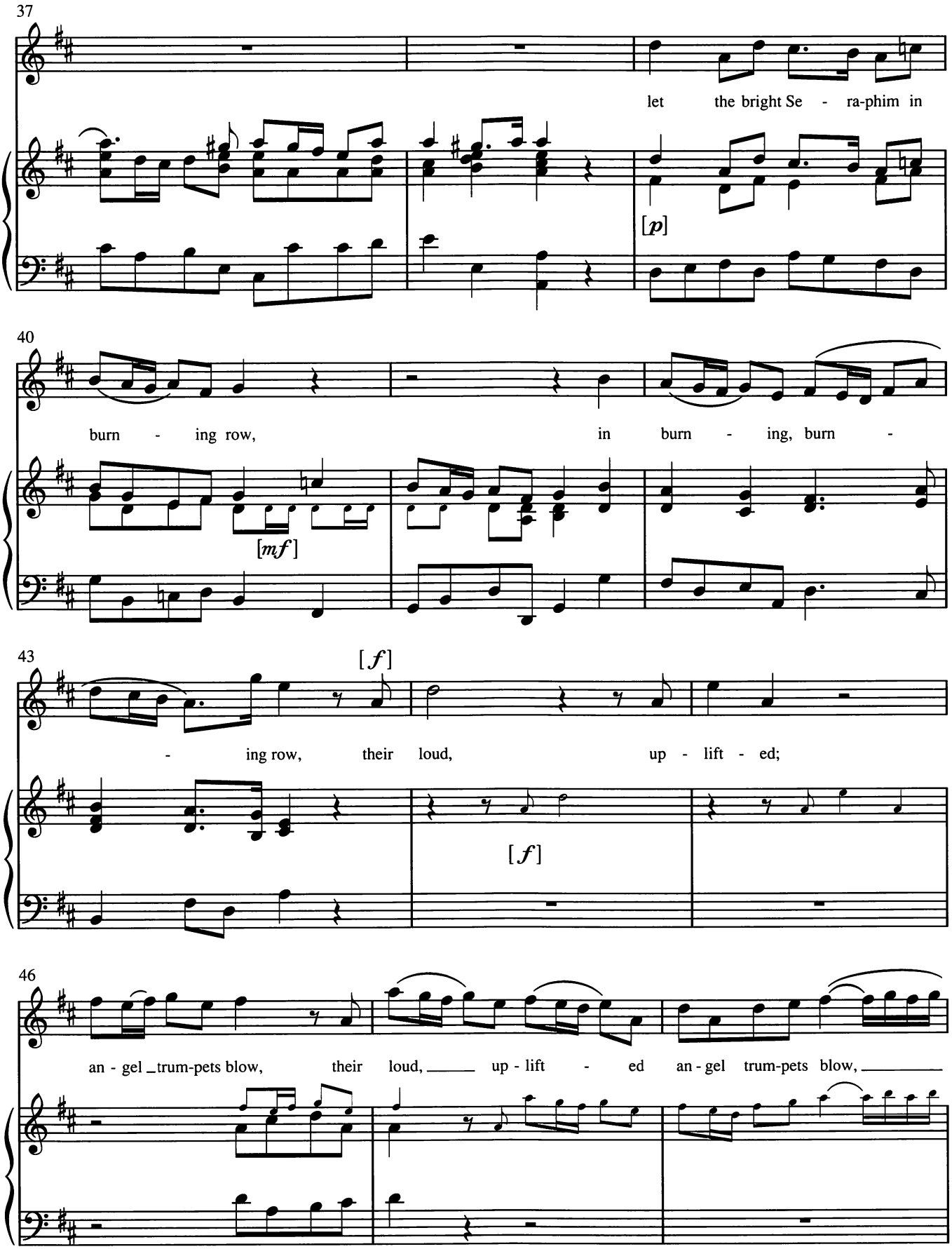
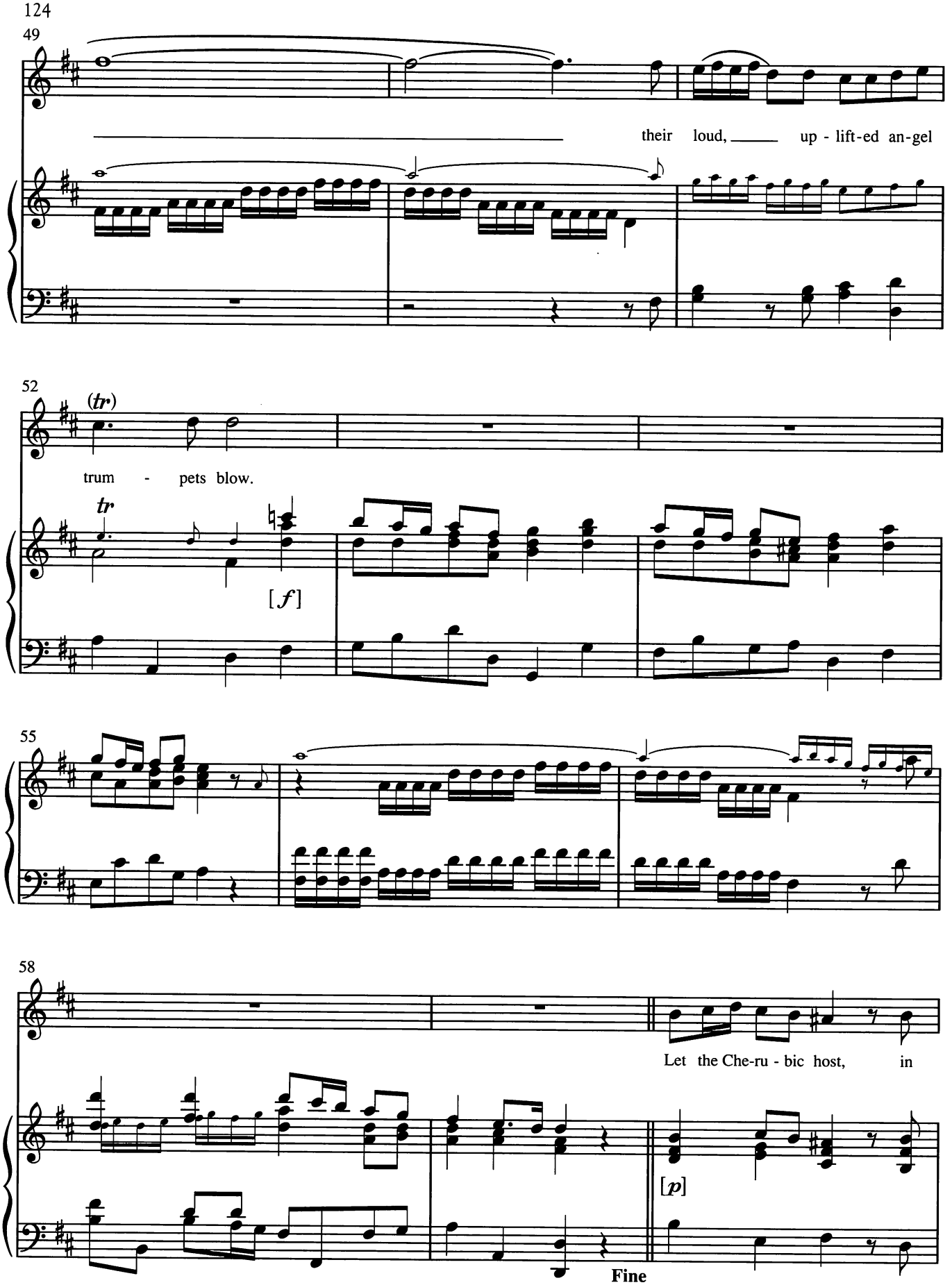
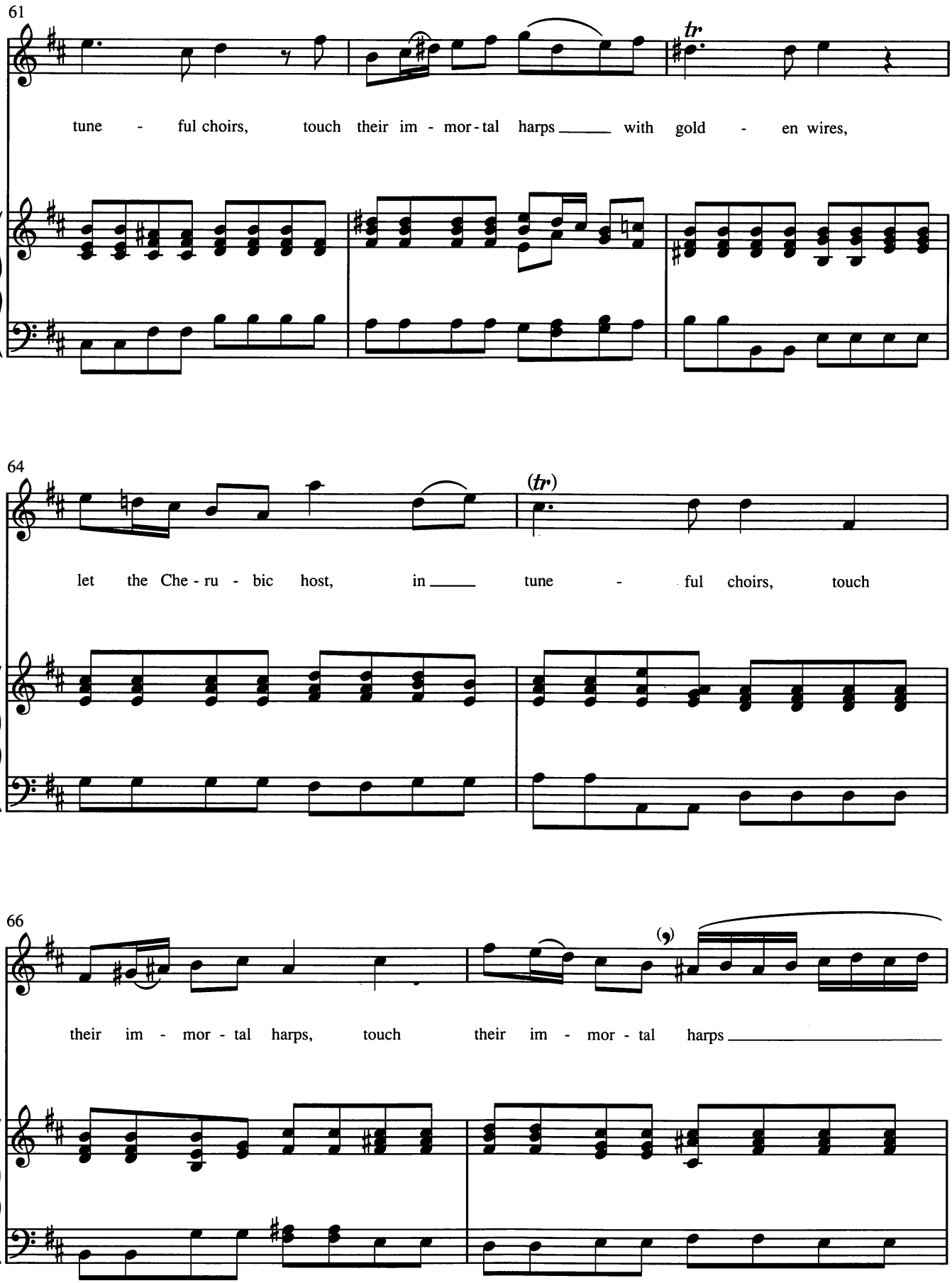

13
loud, up - lift - ed an - gel trum - pets _ blow.
16
Let the bright Se - ra - phim in
19
burn - ing row, in burn - ing, burn - ing row, their
22
tr
loud, up - lift - ed an - gel trum - pets blow, their
p

25
loud, up - lift - ed an - gel trum - pets blow,
28
[cresc.]
[mf]
31
their loud,
their
[p]
[mf]
34
loud, up - lift - ed an - gel trum - pets blow,
[f]

37
let the bright Se - ra-phim in
[p]
40
burn - ing row, in burn - ing, burn -
[mf]
43
[f]
- ing row, their loud, up - lift - ed;
[f]
46
an - gel _trum-pets blow, their loud, _____ up - lift - ed an - gel trum-pets blow, _____

49
their loud, up - lift-ed an-gel
52
(tr)
trum - pets blow.
tr
[f]
55
58
Let the Che-ru - bic host, in
[p]
Fine

61
tune - ful choirs, touch their im - mor - tal harps with gold - en wires,
64
let the Che - ru - bic host, in tune - ful choirs, touch
66
their im - mor - tal harps, touch their im - mor - tal harps

68

with gold - en

70

wires, touch their im-mor-tal

73

(tr)

harps with gold - en wires.

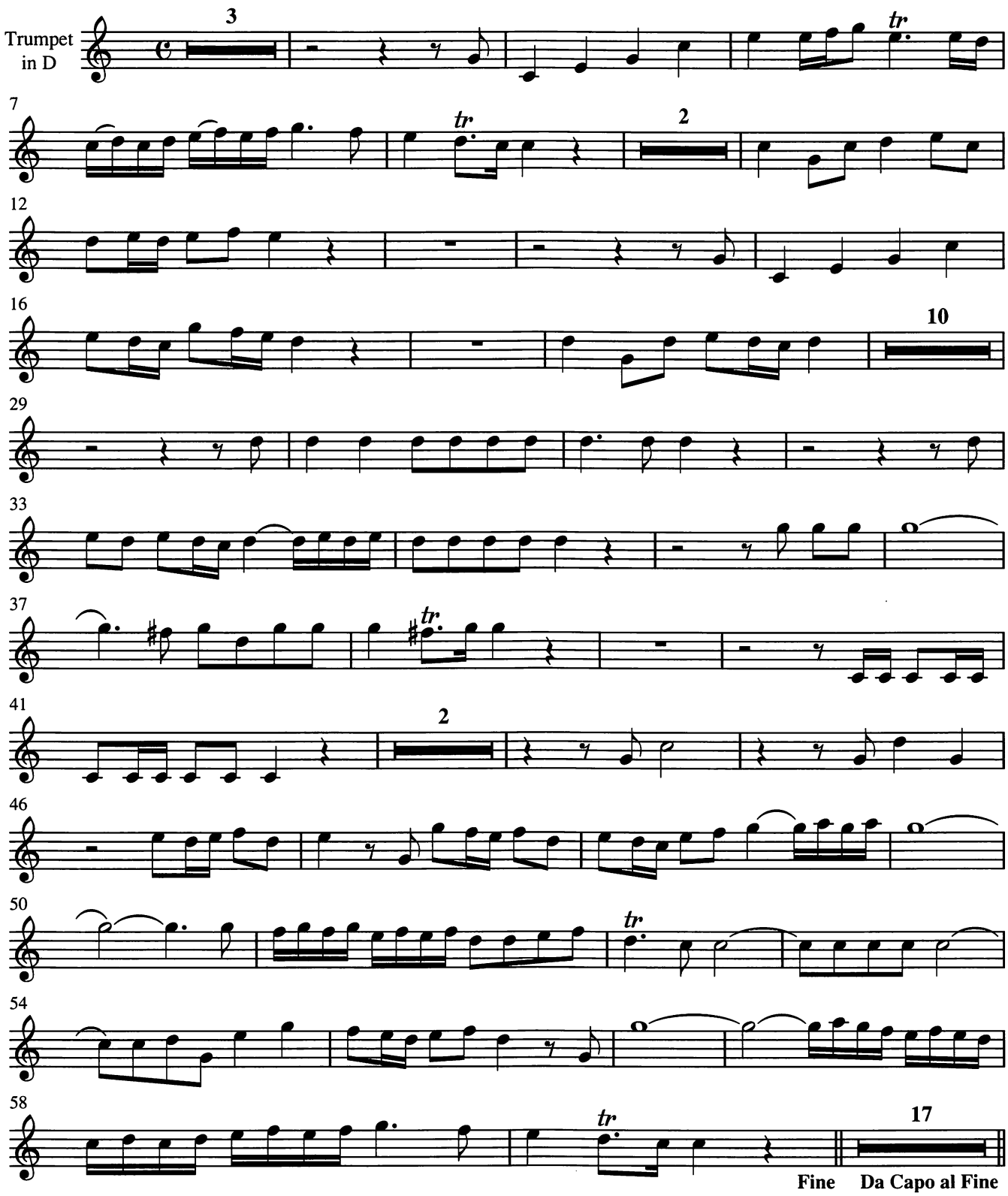
[colla voce] a tempo [f]

Da Capo al Fine

Let the bright Seraphim

from

SAMSON

George Frideric Handel

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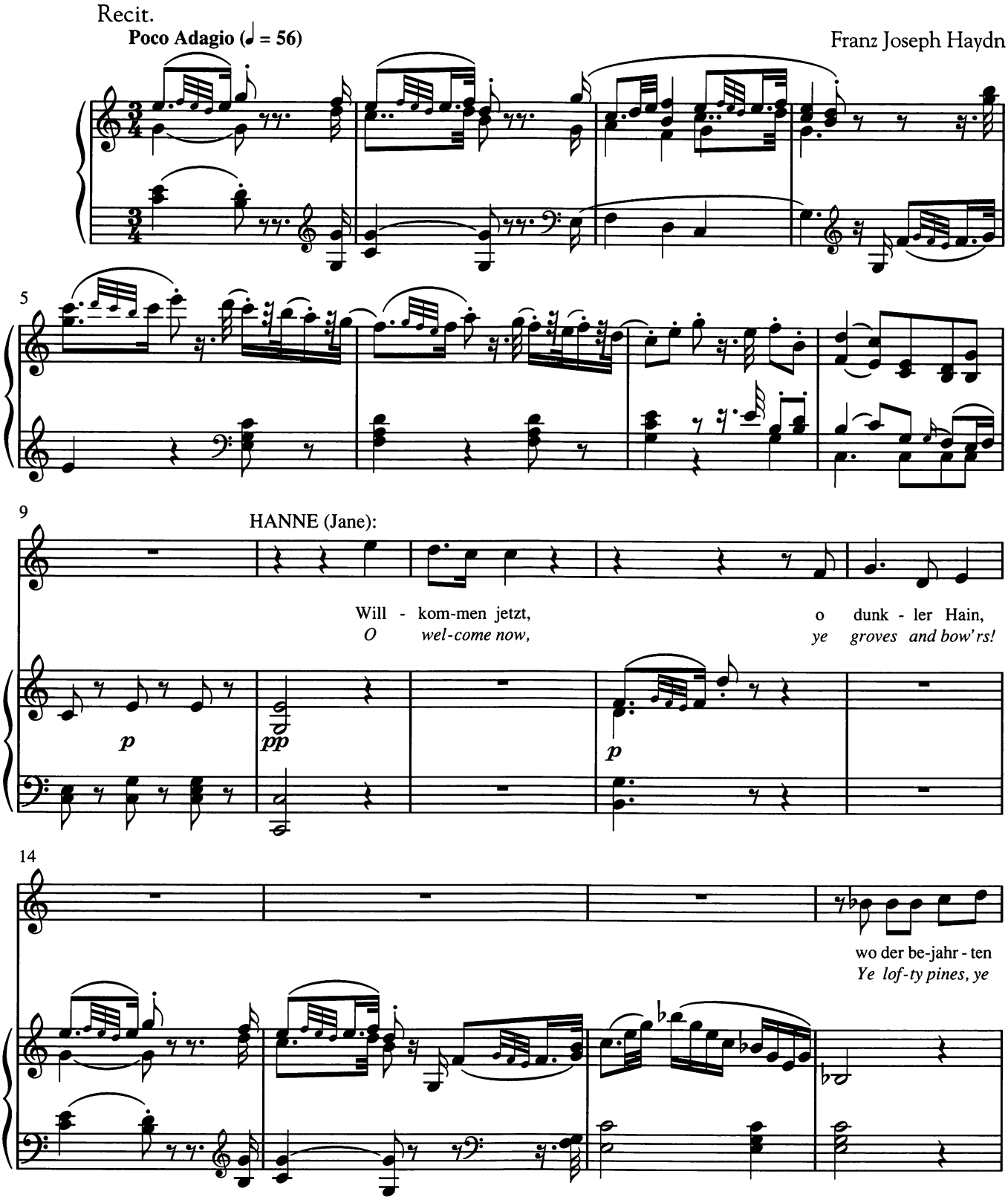
The part may be carefully cut from the book.

Welche Labung für die Sinne

(O how pleasing to the senses)

from

DIE JAHRESZEITEN

(The Seasons)

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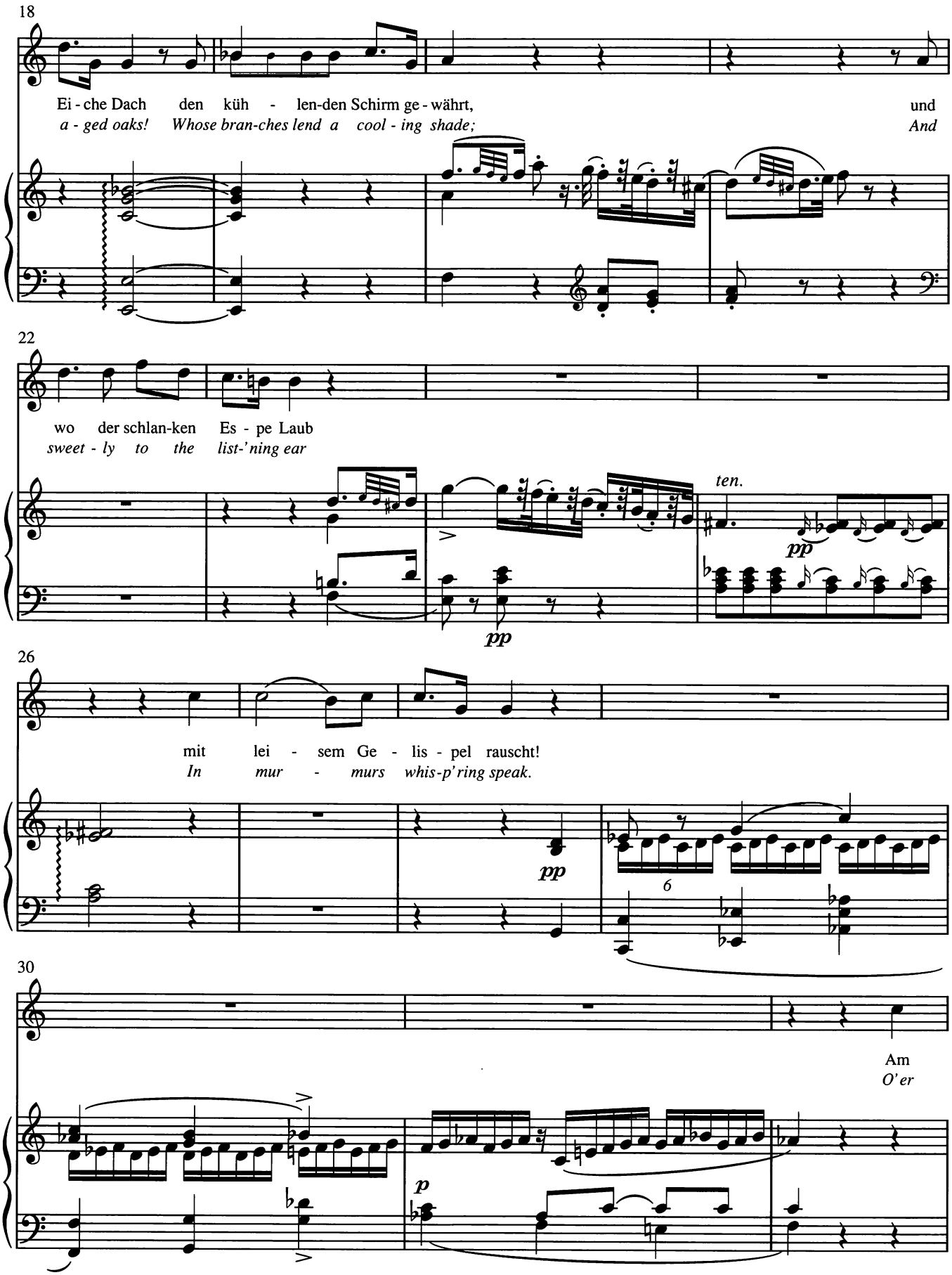
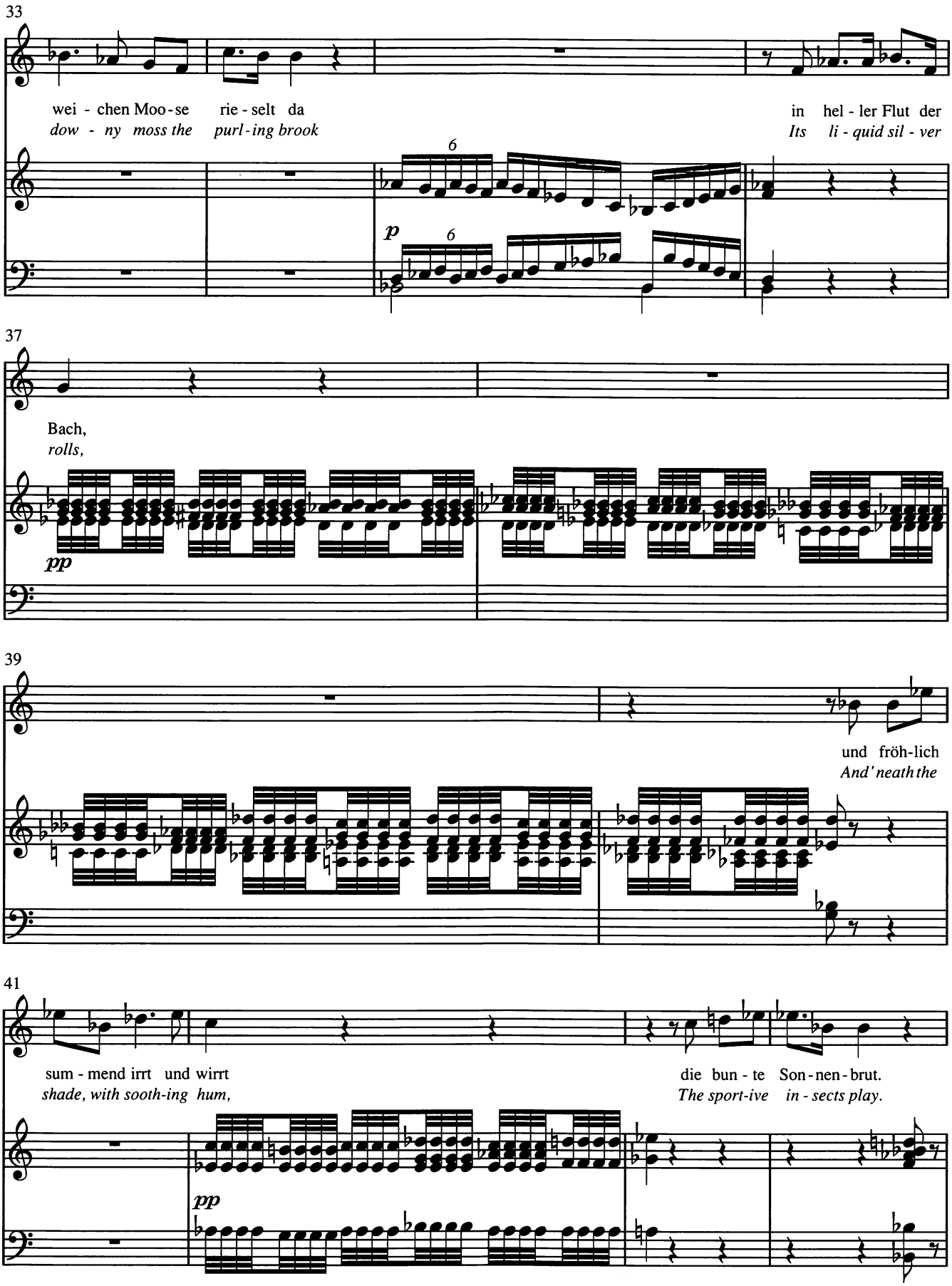
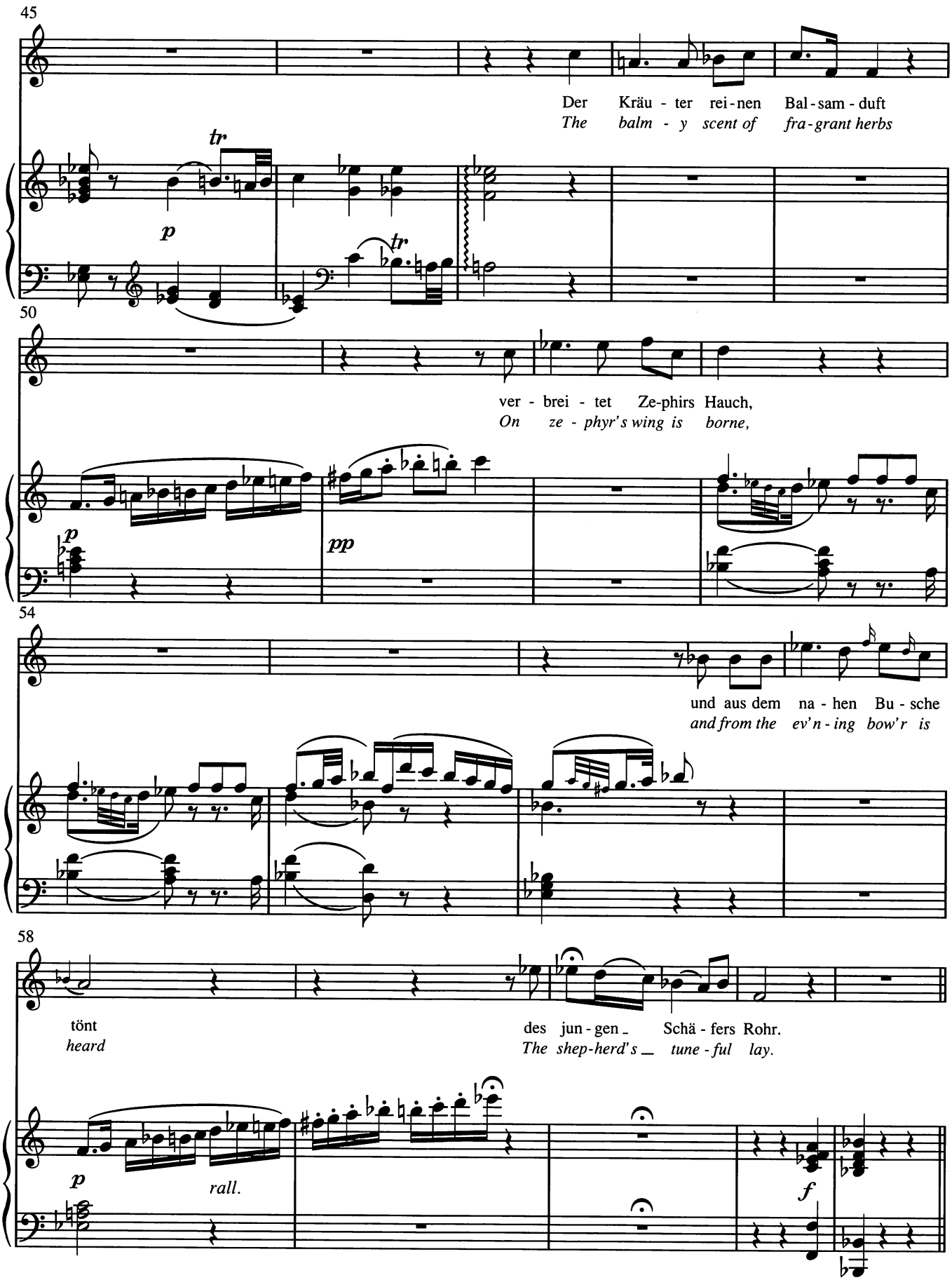
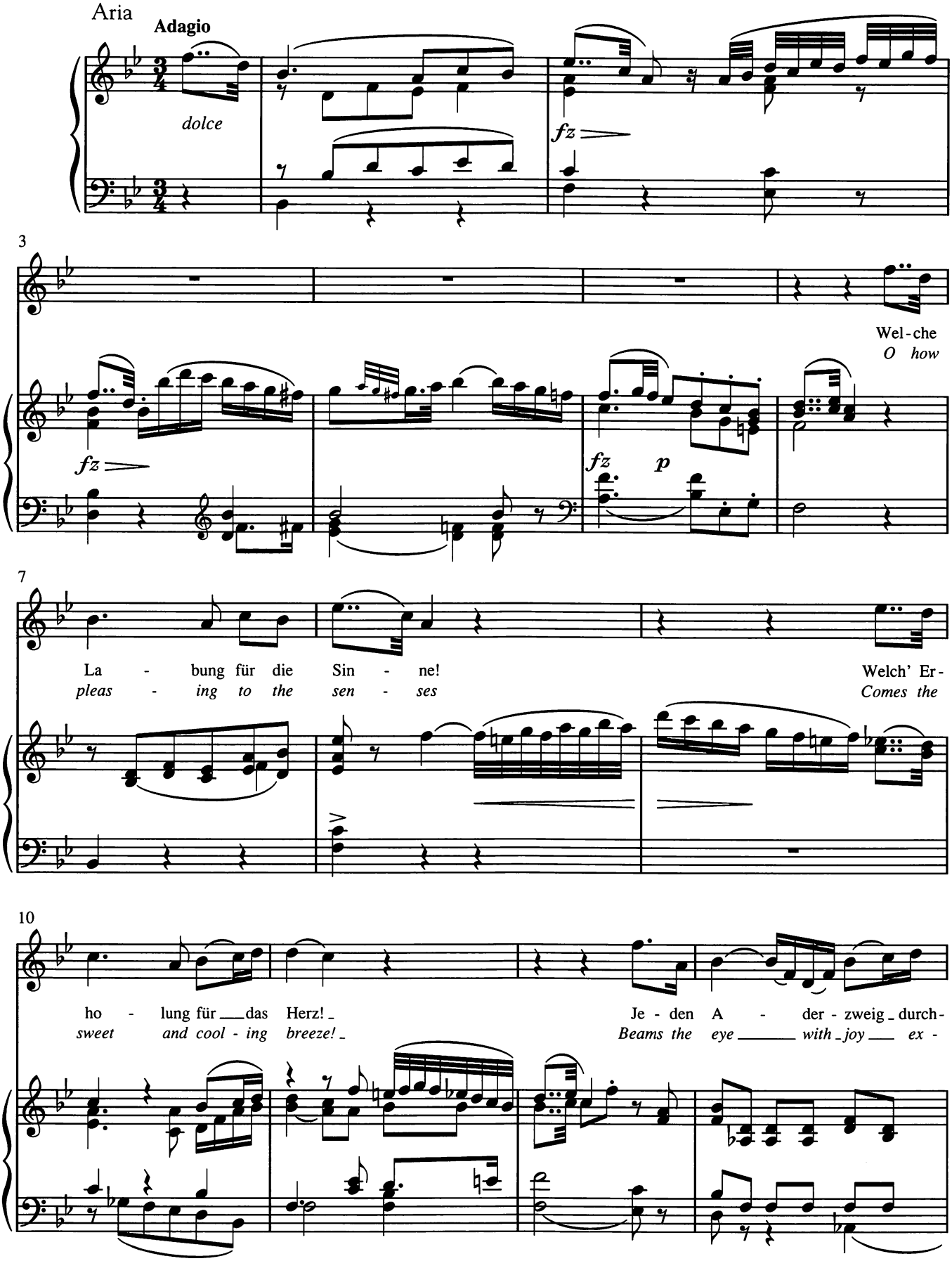
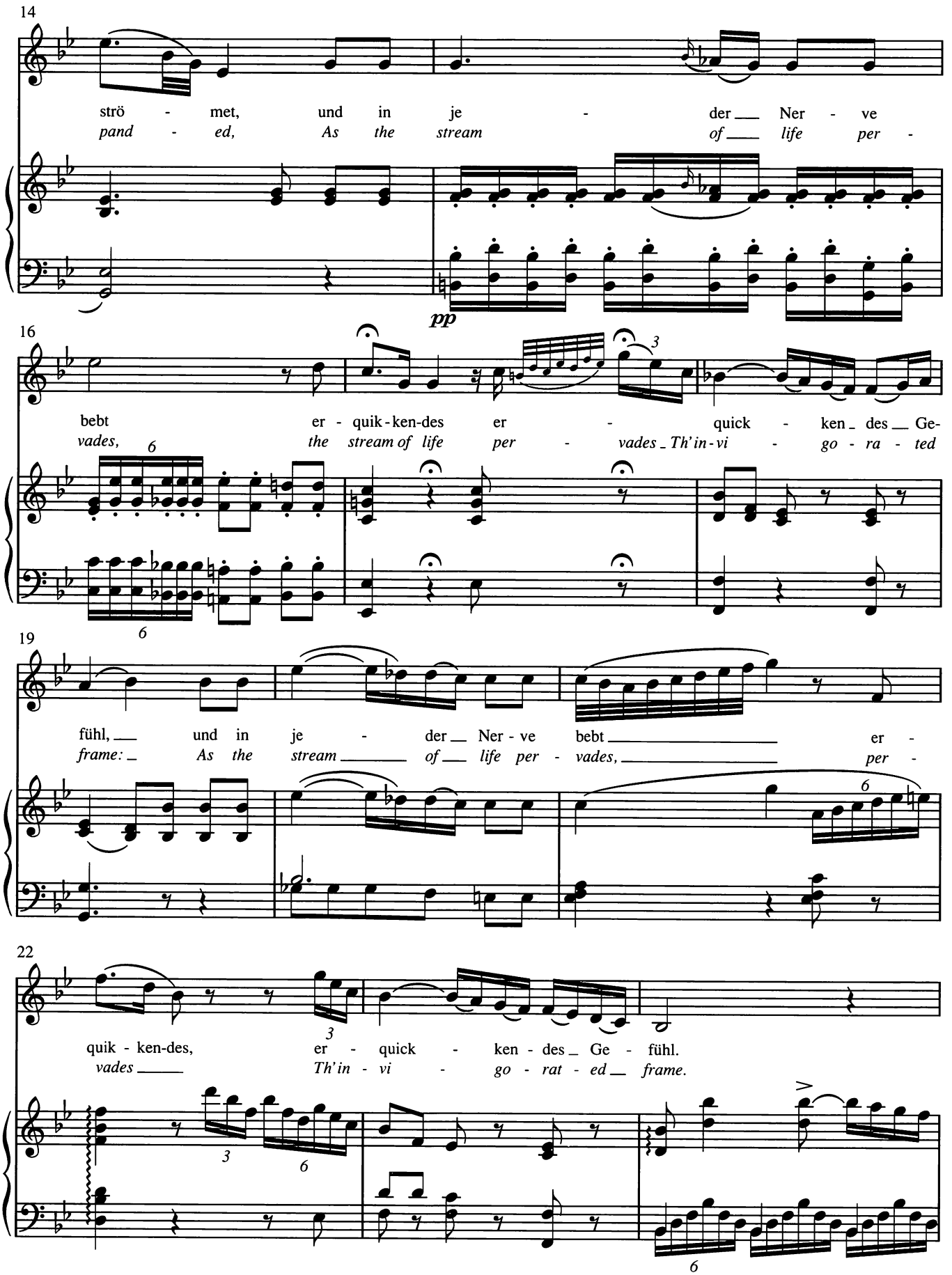
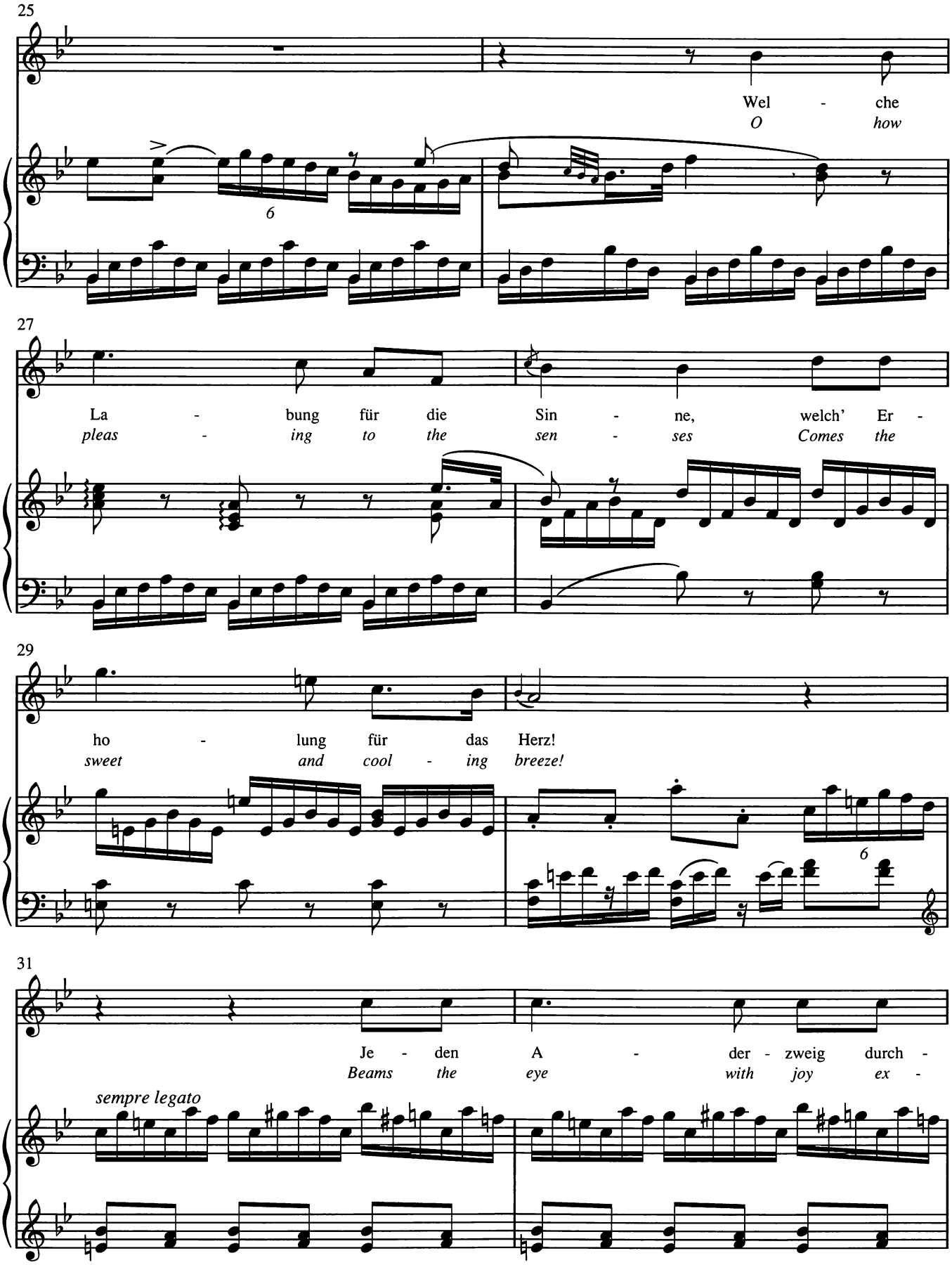
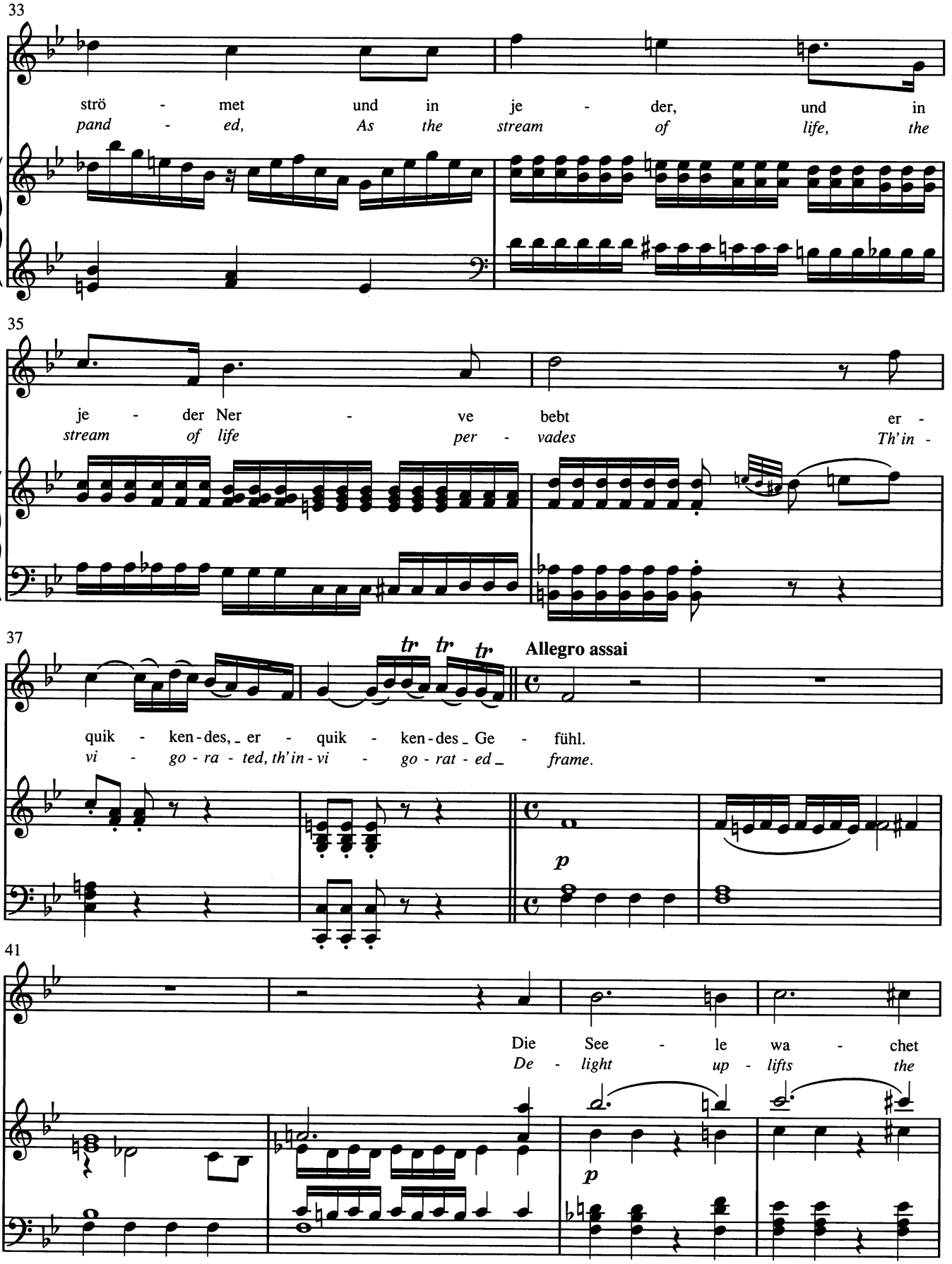
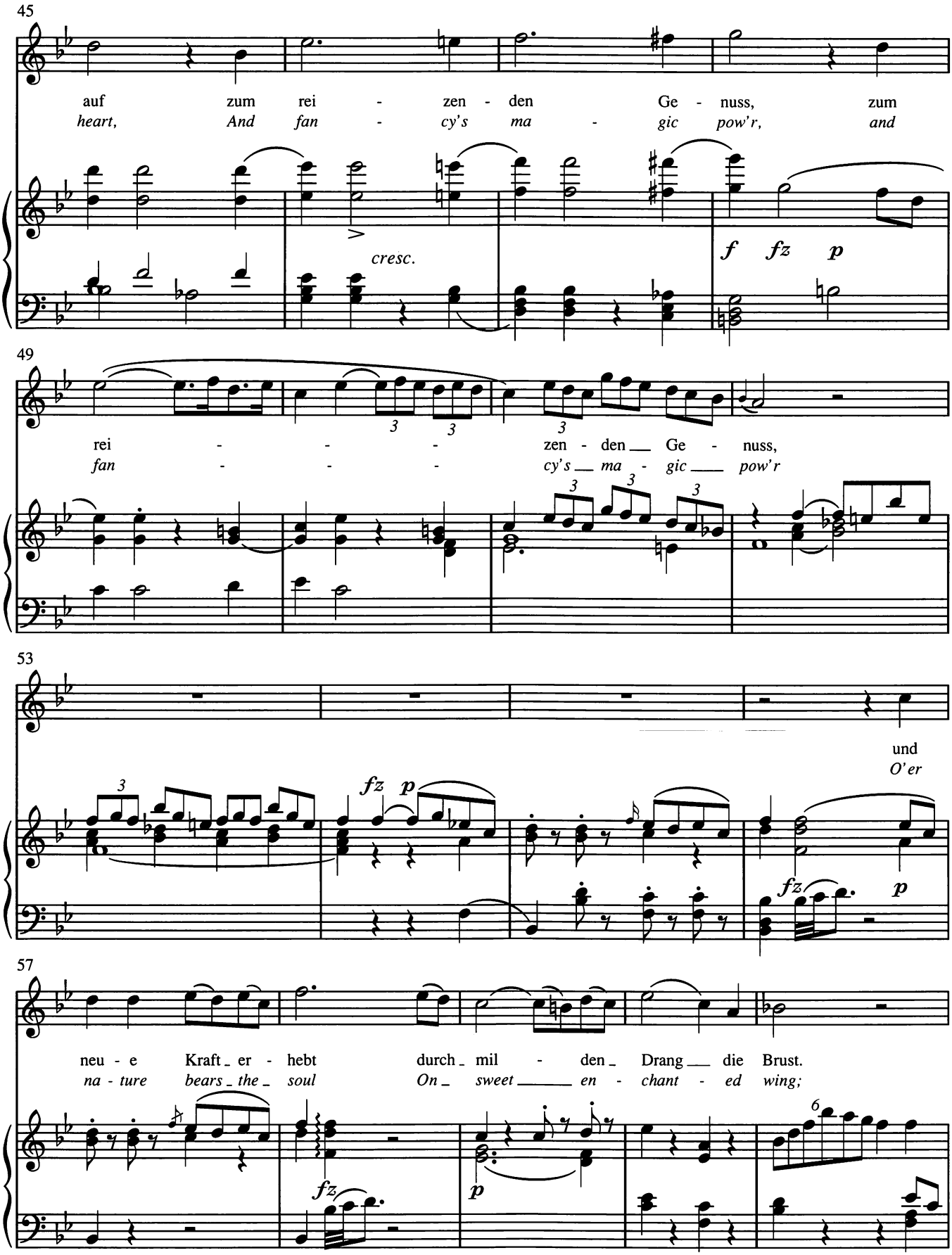
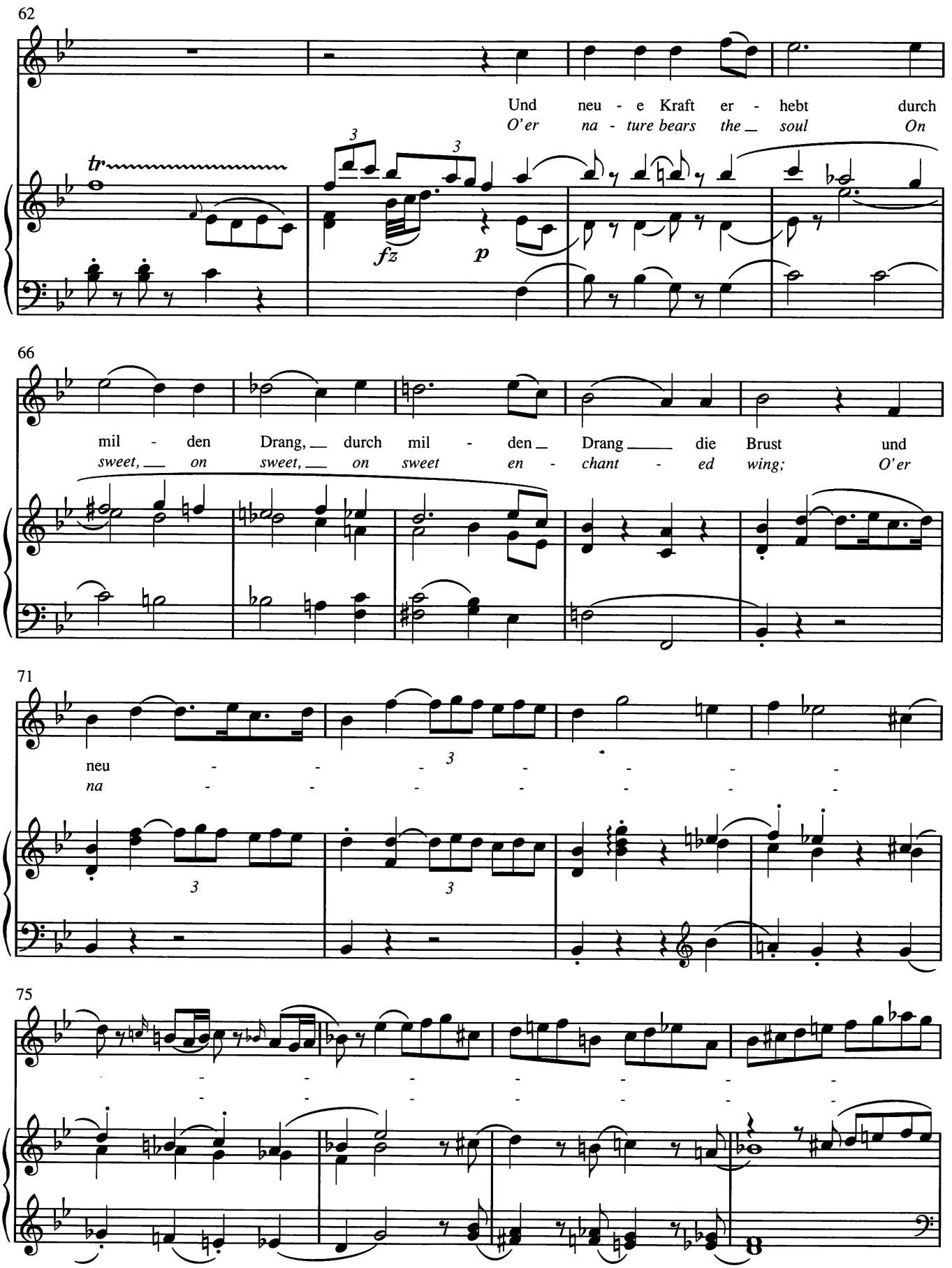
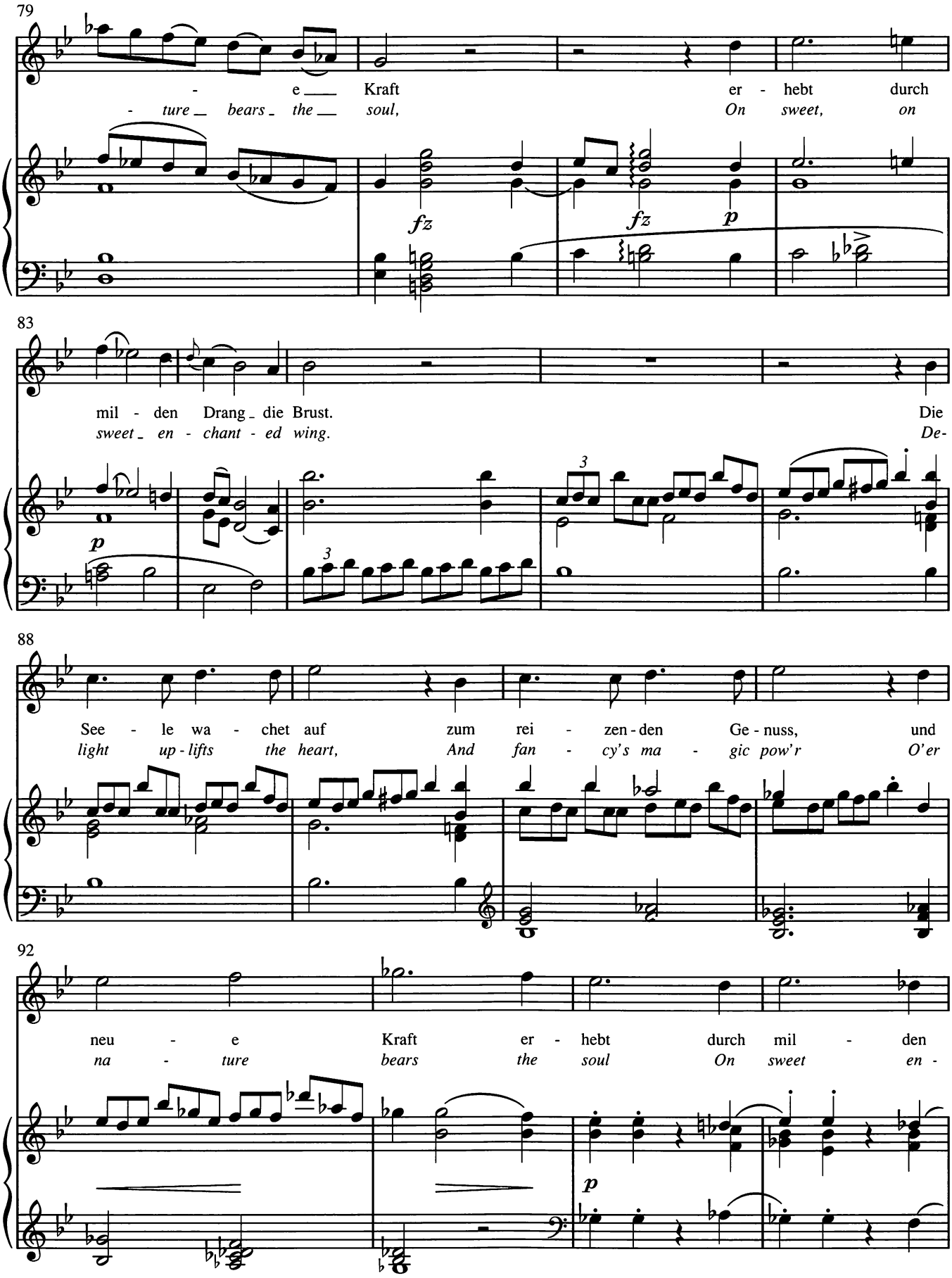
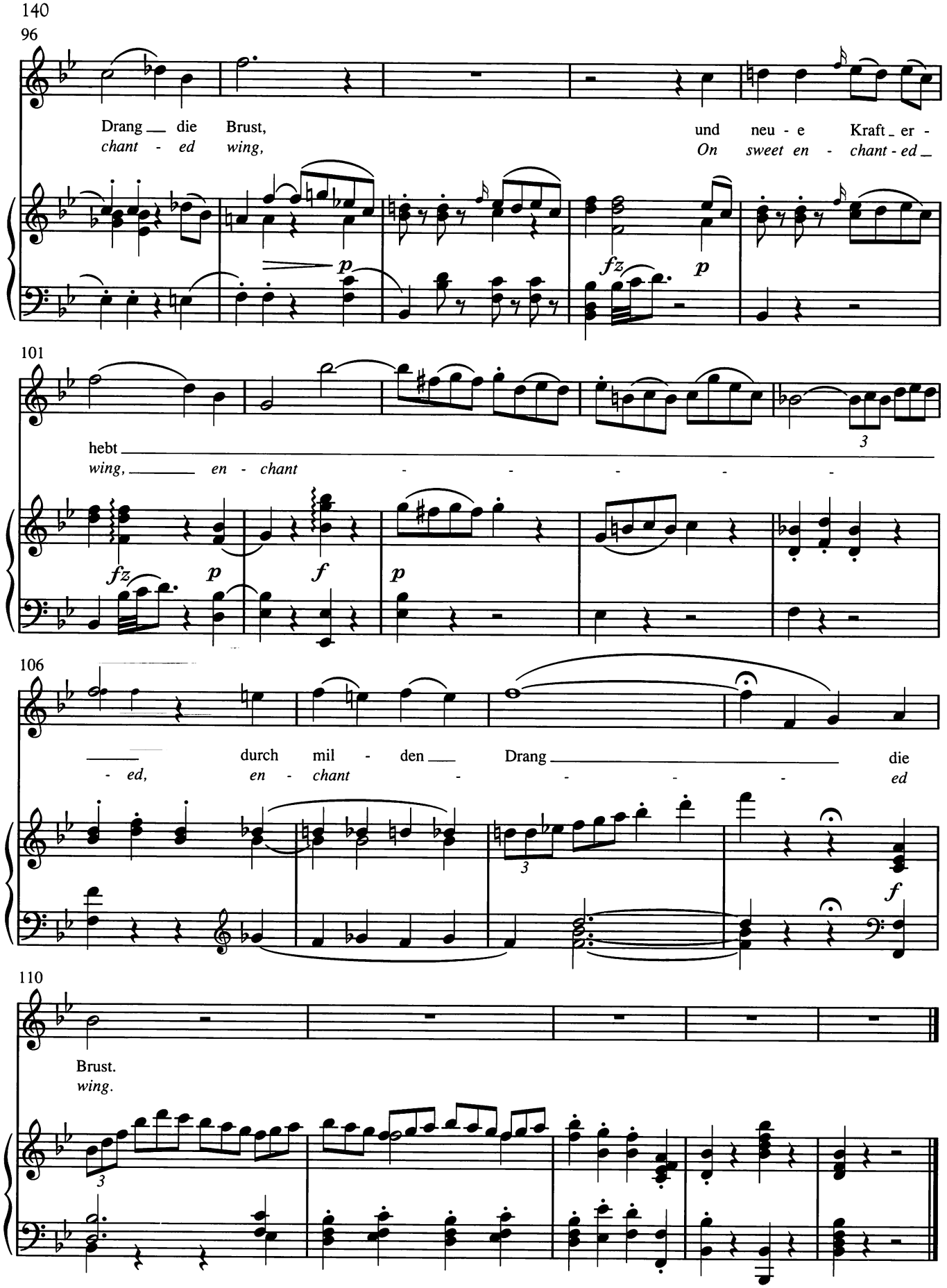
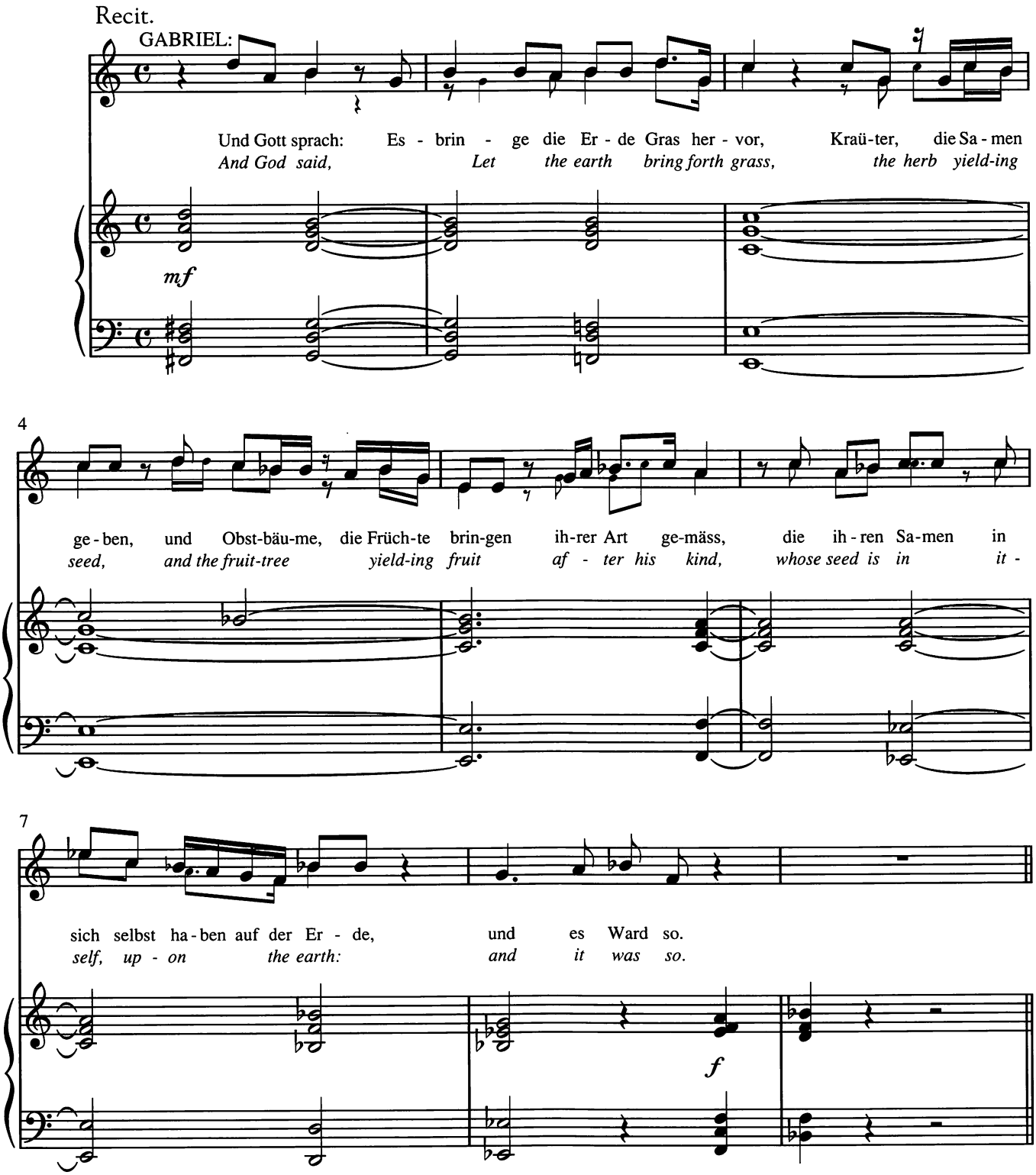

18
Ei - che Dach den küh - len-den Schirm ge - währt, und
a - ged oaks! Whose bran-ches lend a cool - ing shade; And
22
wo der schlan-ken Es - pe Laub
sweet - ly to the list-'ning ear
ten.
pp
pp
26
mit lei - sem Ge - lis - pel rauscht!
In mur - murs whis-p'ring speak.
pp
6
30
Am
O'er
p

33
wei - chen Moo - se rie - selt da in hel - ler Flut der
dow - ny moss the purl - ing brook Its li - quid sil - ver
6
p
6
37
Bach,
rolls,
pp
39
und fröh-lich
And' neath the
41
sum - mend irrt und wirrt die bun - te Son - nen - brut.
shade, with sooth-ing hum, The sport-ive in - sects play.
pp

45
Der Kräu - ter rei - nen Bal - sam - duft
The balm - y scent of fra - grant herbs
tr
p
tr
50
ver - brei - tet Ze-phirs Hauch,
On ze - phyr's wing is borne,
p
pp
54
und aus dem na - hen Bu - sche
and from the ev'n - ing bow'r is
58
tönt
heard
des jun - gen Schä - fers Rohr.
The shep-herd's tune - ful lay.
p
rall.
f

Aria
Adagio
dolce
fz
3
Wel - che
O how
fz
fz
p
7
La - bung für die Sin - ne!
pleas - ing to the sen - ses
Welch' Er -
Comes the
10
ho - lung für das Herz!
sweet and cool - ing breeze!
Je - den A - der - zweig durch -
Beams the eye with joy ex -

14
strö - met, und in je - der Ner - ve
pand - ed, As the stream of life per -
pp
16
bebt er - quik - ken-des er - quick - ken des Ge-
vades, the stream of life per - vades Th'in-vi - go - ra - ted
19
fühl, und in je - der Ner - ve bebt er -
frame: As the stream of life per - vades, per -
22
quik - ken-des, er - quick - ken - des Ge - fühl.
vades Th'in - vi - go - rat - ed frame.

25
Wel - che
O how
6
27
La - bung für die Sin - ne, welch' Er -
pleas - ing to the sen - ses Comes the
29
ho - lung für das Herz!
sweet and cool - ing breeze!
6
31
Je - den A - der - zweig durch -
Beams the eye with joy ex -
sempre legato

33
strö - met und in je - der, und in
pand - ed, As the stream of life, the
35
je - der Ner - ve bebt er -
stream of life per - vades Th'in -
37
tr tr tr
Allegro assai
quik - ken - des, _ er - quik - ken - des _ Ge - fühl.
vi - go - ra - ted, th'in - vi - go - rat - ed _ frame.
p
41
Die See - le wa - chet
De - light up - lifts the
p

45
auf zum rei - zen - den Ge - nuss, zum
heart, And fan - cy's ma - gic pow'r, and
cresc.
f fz p
49
rei - - - zen - den Ge - nuss,
fan - - - cy's ma - gic pow'r
53
und
O'er
fz p
fz p
57
neu - e Kraft er - hebt durch mil - den Drang die Brust.
na - ture bears the soul On sweet en - chant - ed wing;
fz
p

62
Und neu - e Kraft er - hebt durch
O'er na - ture bears the_ soul On
tr
fz
p
66
mil - den Drang,_ durch mil - den_ Drang_ die Brust und
sweet,_ on sweet,_ on sweet en - chant - ed wing; O'er
71
neu - - - - - - -
na - - - - - - -
3
3
3
75

79
- e Kraft er - hebt durch
- ture bears the soul, On sweet, on
fz
fz
p
83
mil - den Drang die Brust. Die
sweet en - chant - ed wing. De-
p
3
3
88
See - le wa - chet auf zum rei - zen - den Ge - nuss, und
light up - lifts the heart, And fan - cy's ma - gic pow'r O'er
92
neu - e Kraft er - hebt durch mil - den
na - ture bears the soul On sweet en -
p

96
Drang die Brust,
chant - ed wing,
und neu - e Kraft er -
On sweet en - chant - ed
p
fz
p
101
hebt
wing, en - chant
fz
p
f
p
106
durch mil - den
- ed, en - chant
Drang die
ed
3
f
110
Brust.
wing.
3

Nun beut die Flur

(With Verdure Clad)
from
DIE SCHÖPFUNG
(The Creation)

Franz Joseph Haydn

Recit.
GABRIEL:
Und Gott sprach: Es - brin - ge die Er - de Gras her - vor, Kraü-ter, die Sa - men
And God said, Let the earth bring forth grass, the herb yield-ing
mf
4
ge - ben, und Obst-bäu-me, die Früch-te brin-gen ih-rer Art ge-mäss, die ih - ren Sa-men in
seed, and the fruit-tree yield-ing fruit af - ter his kind, whose seed is in it -
7
sich selbst ha - ben auf der Er - de, und es Ward so.
self, up - on the earth: and it was so.
f

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Andante

Nun
With

p *fz* *fz*

5

beut die Flur das fri - sche Grün dem Au - ge - zur Er - göt - zung dar; den an - muts-
ver - dure clad the fields ap - pear, De - light - ful to the ra - vish'd sense; By flow - ers

p

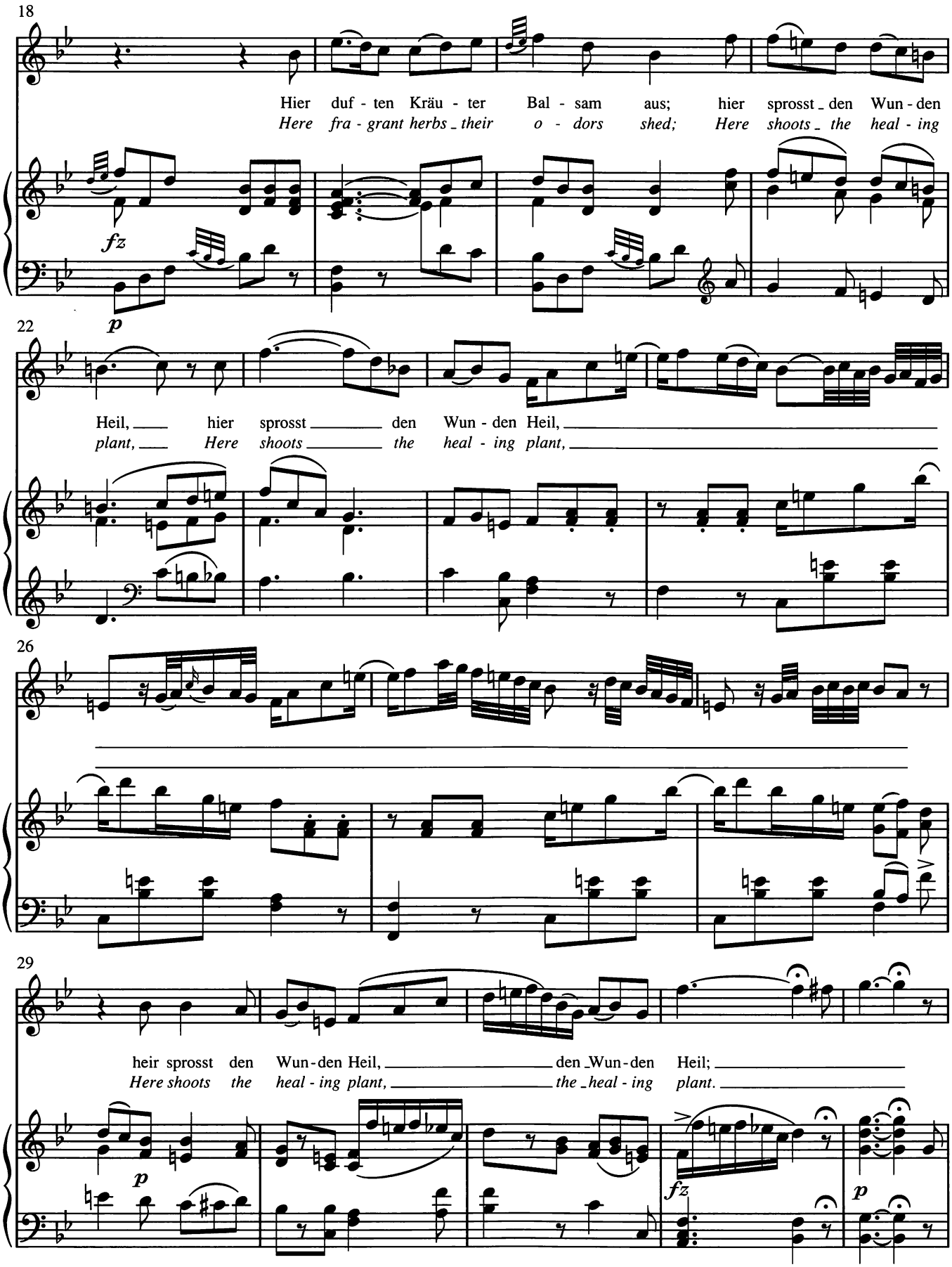
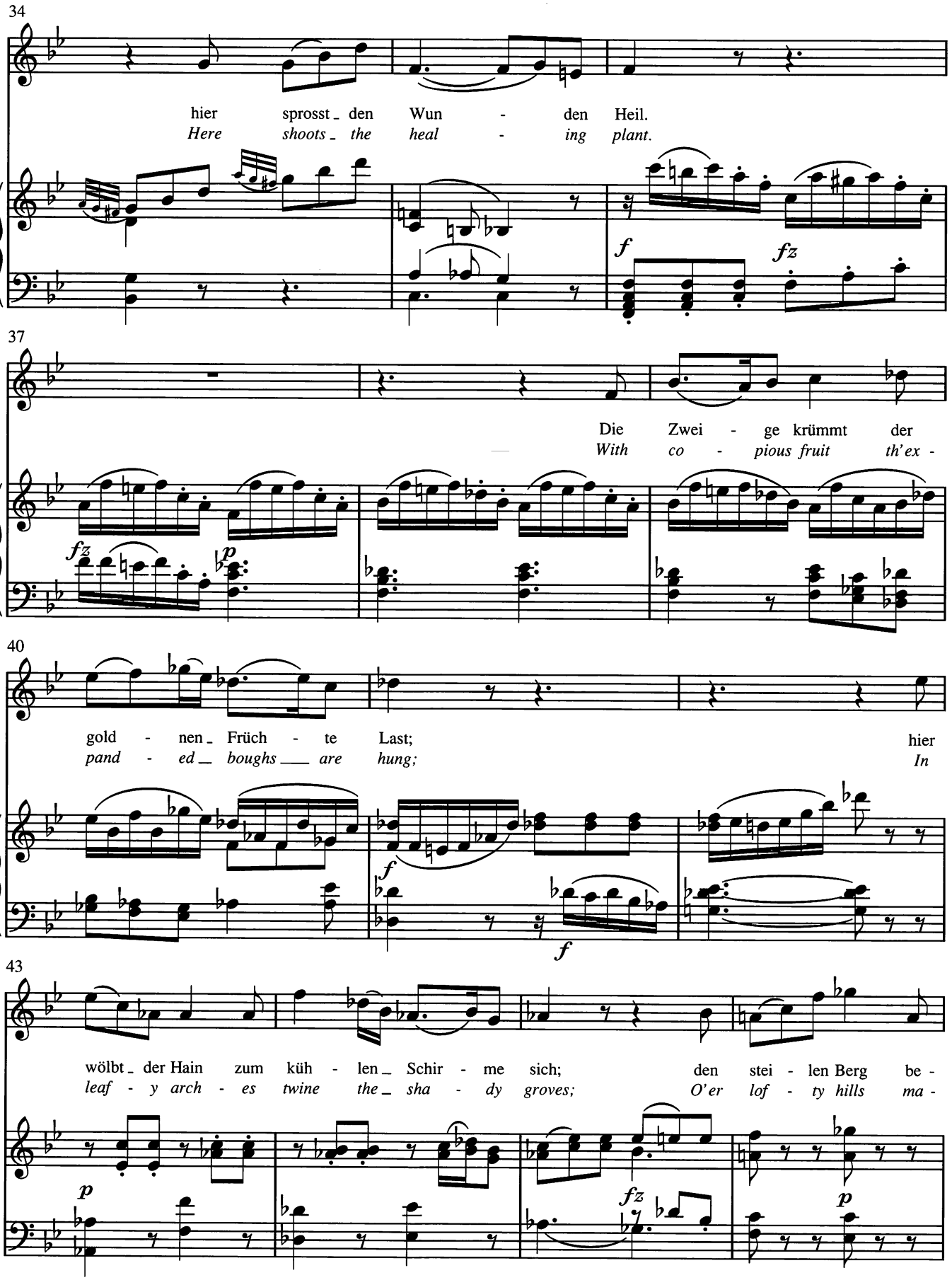
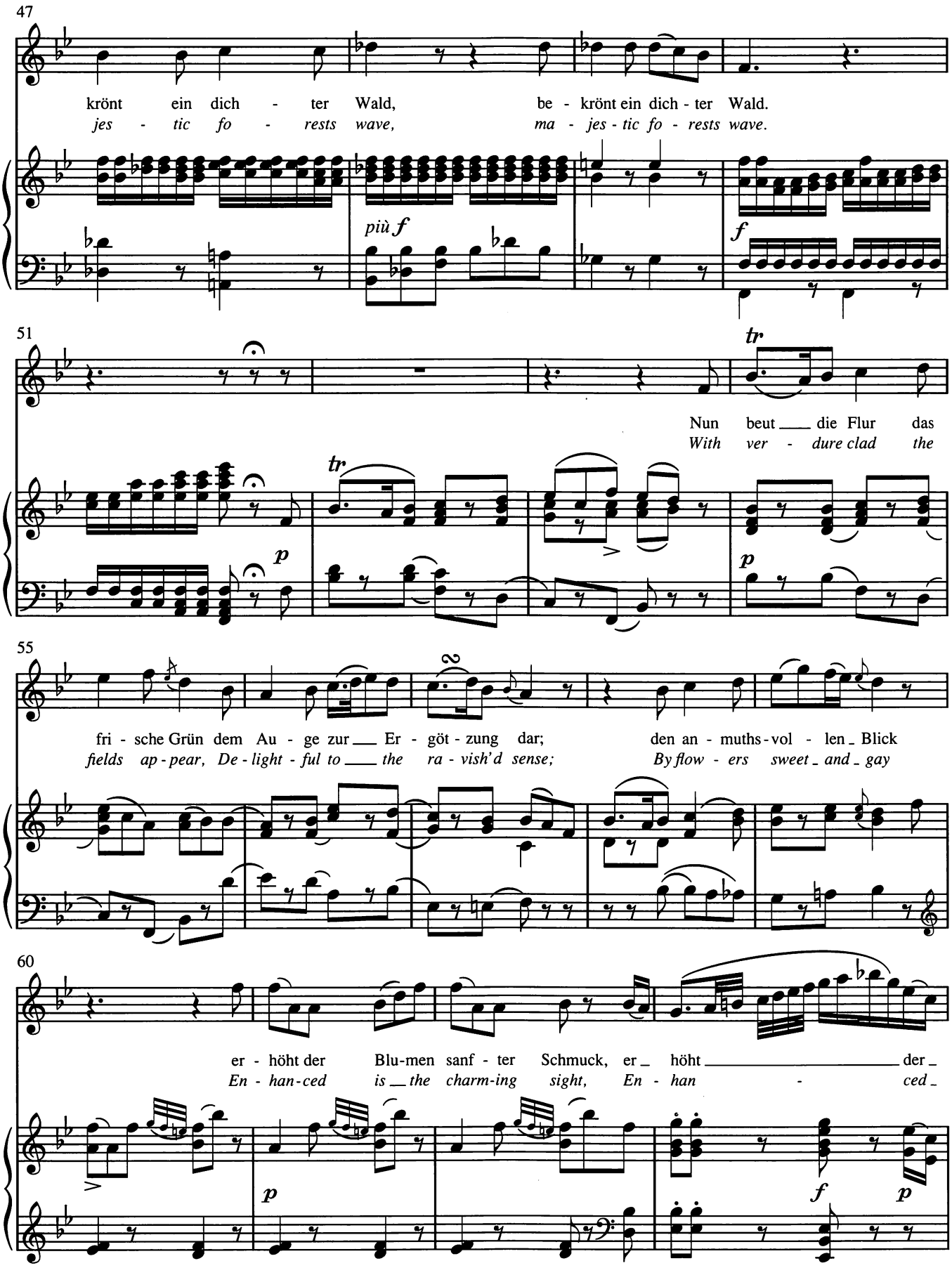
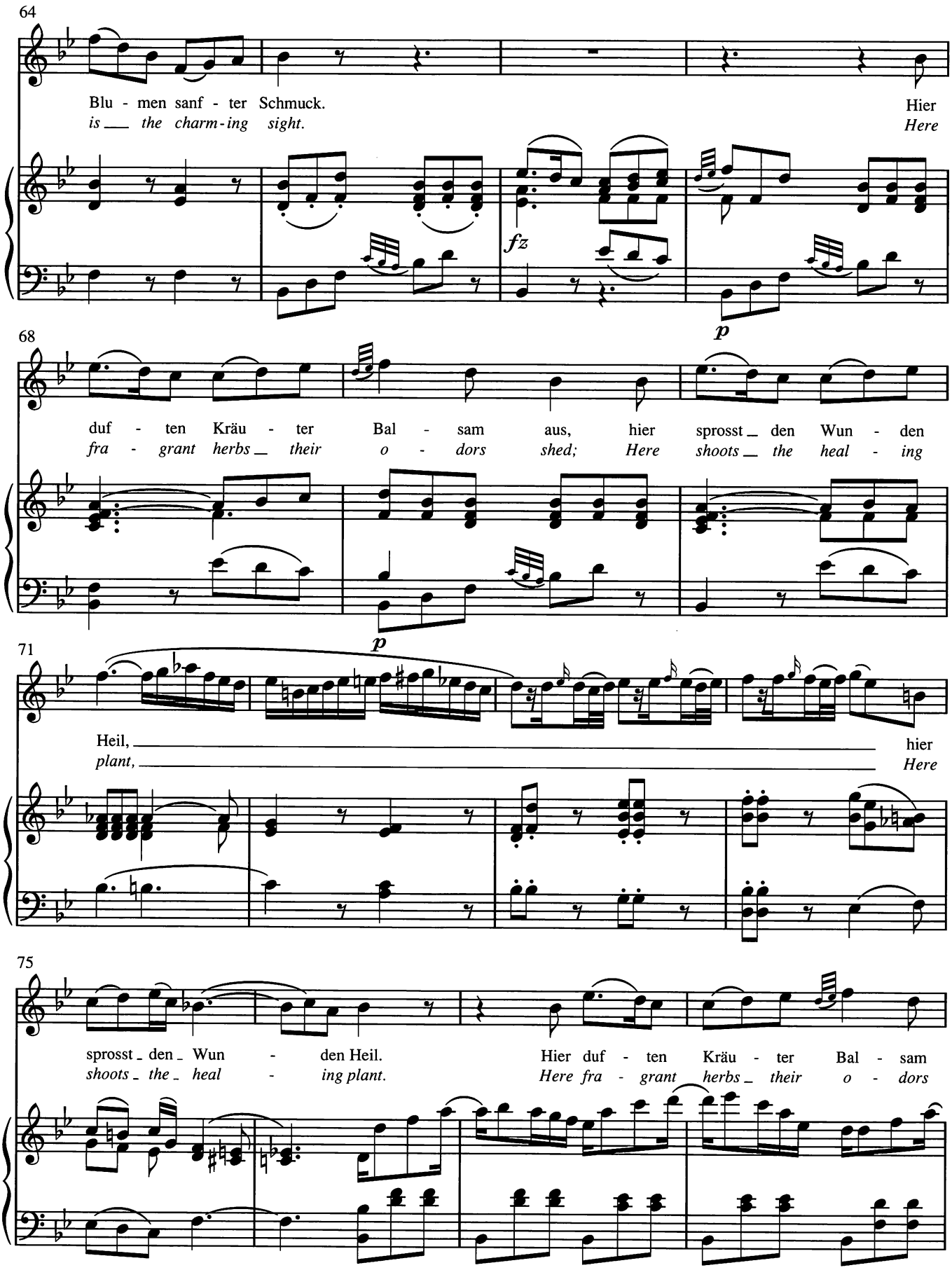
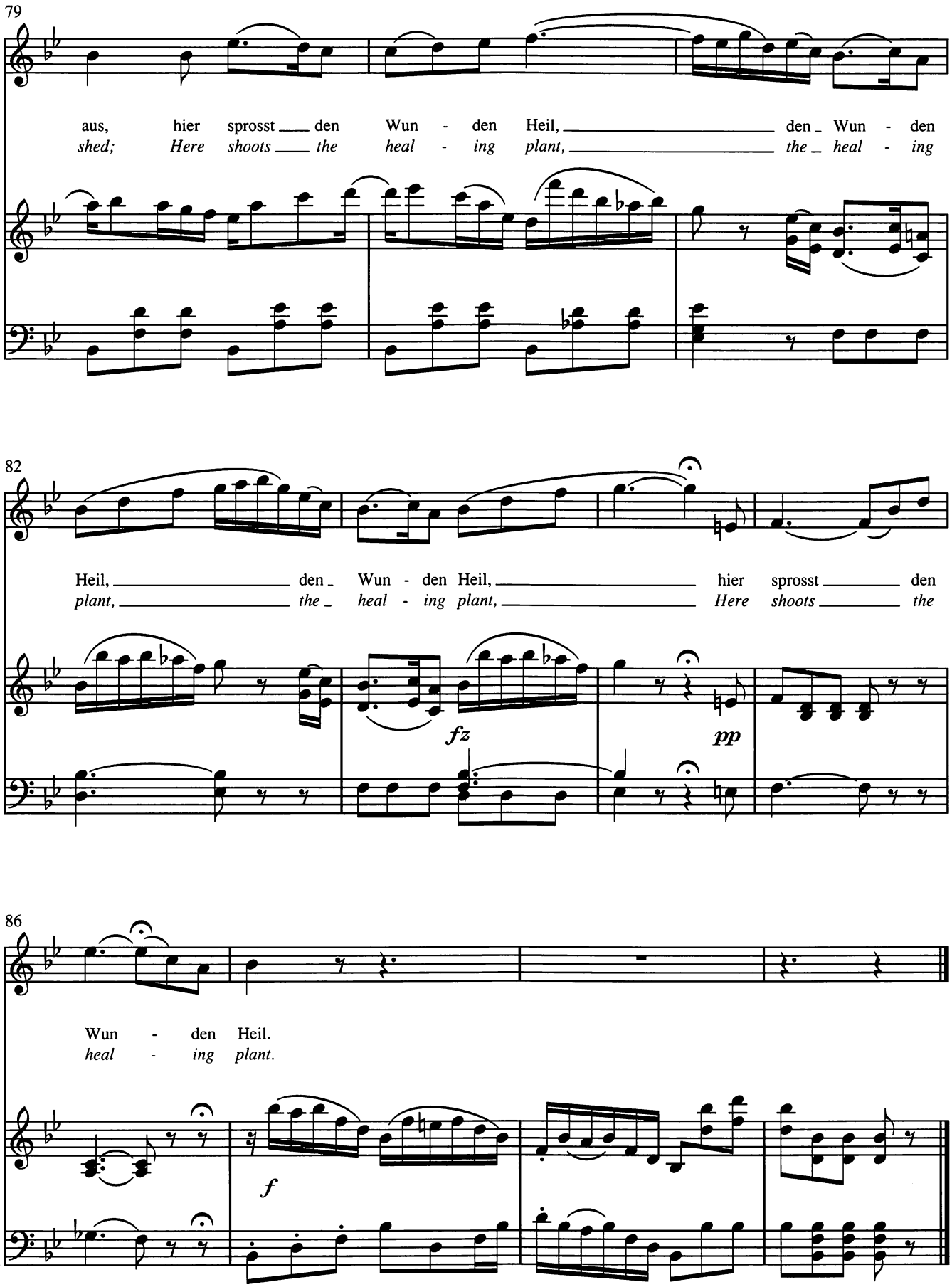
10

vol - len Blick er - höht der Blu - men sanf - ter Schmuck er -
sweet and gay En - han - ced is the charm-ing sight, En -

p

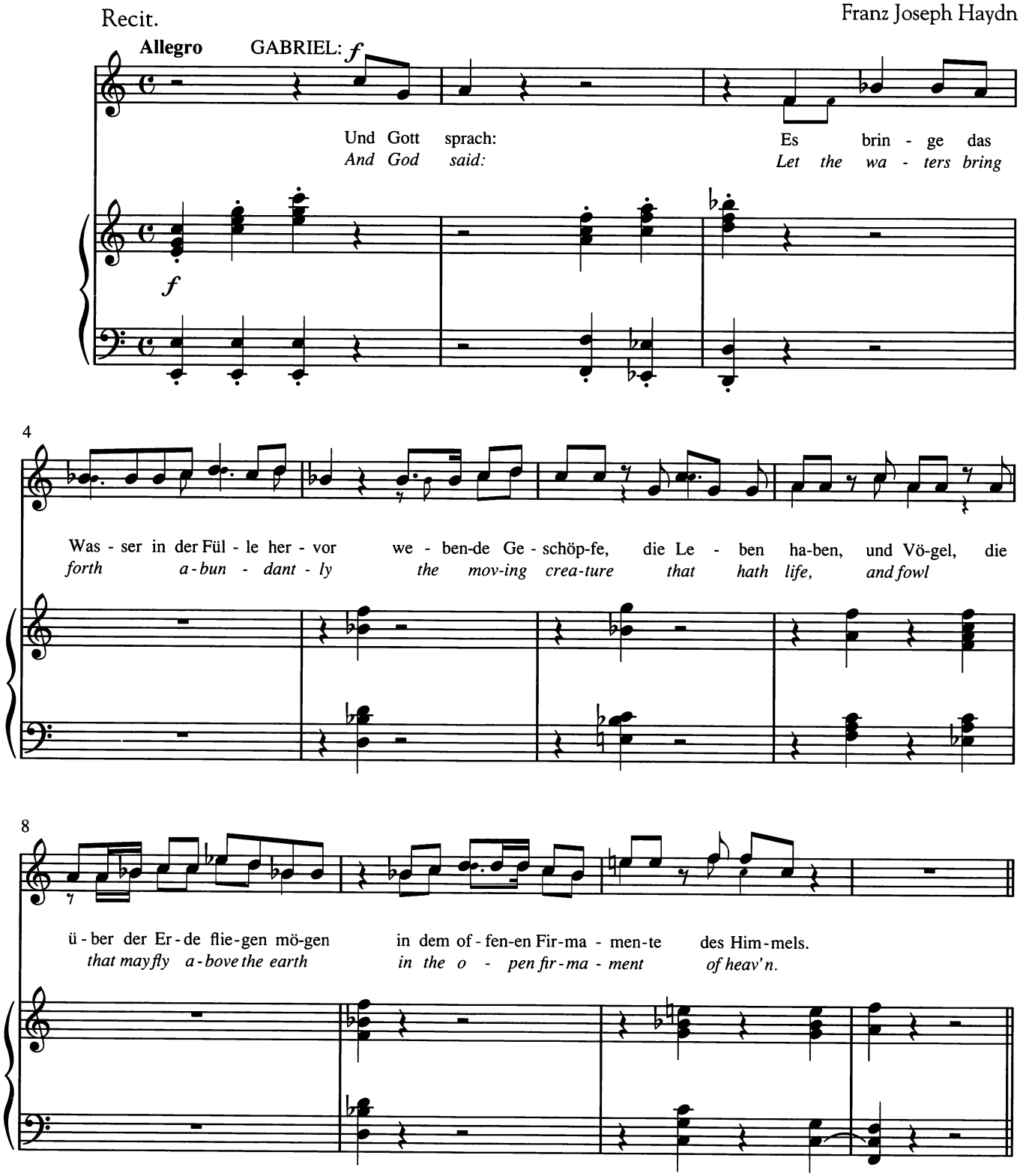
14

höht der Blu - men sanf - ter Schmuck.
han - ced is the charm-ing sight.

f *p* *fz*

18
Hier duf - ten Kräu - ter Bal - sam aus; hier sprosst _ den Wun - den
Here fra - grant herbs _ their o - dors shed; Here shoots _ the heal - ing
fz
p
22
Heil, hier sprosst den Wun - den Heil,
plant, Here shoots the heal - ing plant,
26
29
heir sprosst den Wun-den Heil, den _Wun-den Heil;
Here shoots the heal - ing plant, the _heal - ing plant.
p
fz
p

34
hier sprosst_ den Wun - den Heil.
Here shoots_ the heal - ing plant.
f
fz
37
Die Zwei - ge krümmt der
With co - pious fruit th'ex -
fz
p
40
gold - nen_ Früch - te Last;
pand - ed_ boughs___ are hung;
hier
In
f
f
43
wölbt_ der Hain zum küh - len_ Schir - me sich;
leaf - y arch - es twine the_ sha - dy groves;
den stei - len Berg be -
O'er lof - ty hills ma -
p
fz
p

47
krönt ein dich - ter Wald, be - krönt ein dich - ter Wald.
jes - tic fo - rests wave, ma - jes - tic fo - rests wave.
più f
f
51
tr
Nun beut die Flur das
With ver - dure clad the
tr
p
p
55
fri - sche Grün dem Au - ge zur Er - göt - zung dar; den an - muths - vol - len Blick
fields ap - pear, De - light - ful to the ra - vish'd sense; By flow - ers sweet and gay
60
er - höht der Blu-men sanf - ter Schmuck, er höht der
En - han-ced is the charm-ing sight, En - han - ced
p
f
p

64
Blu - men sanf - ter Schmuck.
is ___ the charm-ing sight.
Hier
Here
fz
p
68
duf - ten Kräu - ter Bal - sam aus, hier sprosst _ den Wun - den
fra - grant herbs _ their o - dors shed; Here shoots _ the heal - ing
p
71
Heil, ___ hier
plant, ___ Here
75
sprosst _ den _ Wun - den Heil.
shoots _ the _ heal - ing plant.
Hier duf - ten Kräu - ter Bal - sam
Here fra - grant herbs _ their o - dors

79
aus, hier sprosst den Wun - den Heil, den Wun - den
shed; Here shoots the heal - ing plant, the heal - ing
82
Heil, den Wun - den Heil, hier sprosst den
plant, the heal - ing plant, Here shoots the
fz
pp
86
Wun - den Heil.
heal - ing plant.
f

Auf starkem Fittige

(On Mighty Pens)
from
DIE SCHÖPFUNG
(The Creation)

Franz Joseph Haydn

Recit.
Allegro
GABRIEL: f
Und Gott sprach: Es brin - ge das
And God said: Let the wa - ters bring
f
4
Was - ser in der Fül - le her - vor we - ben-de Ge - schöp-fe, die Le - ben ha-ben, und Vö-gel, die
forth a-bun - dant - ly the mov-ing crea-ture that hath life, and fowl
8
ü - ber der Er - de flie-gen mö-gen in dem of - fen-en Fir-ma - men-te des Him-mels.
that may fly a-bove the earth in the o - pen fir-ma - ment of heav'n.

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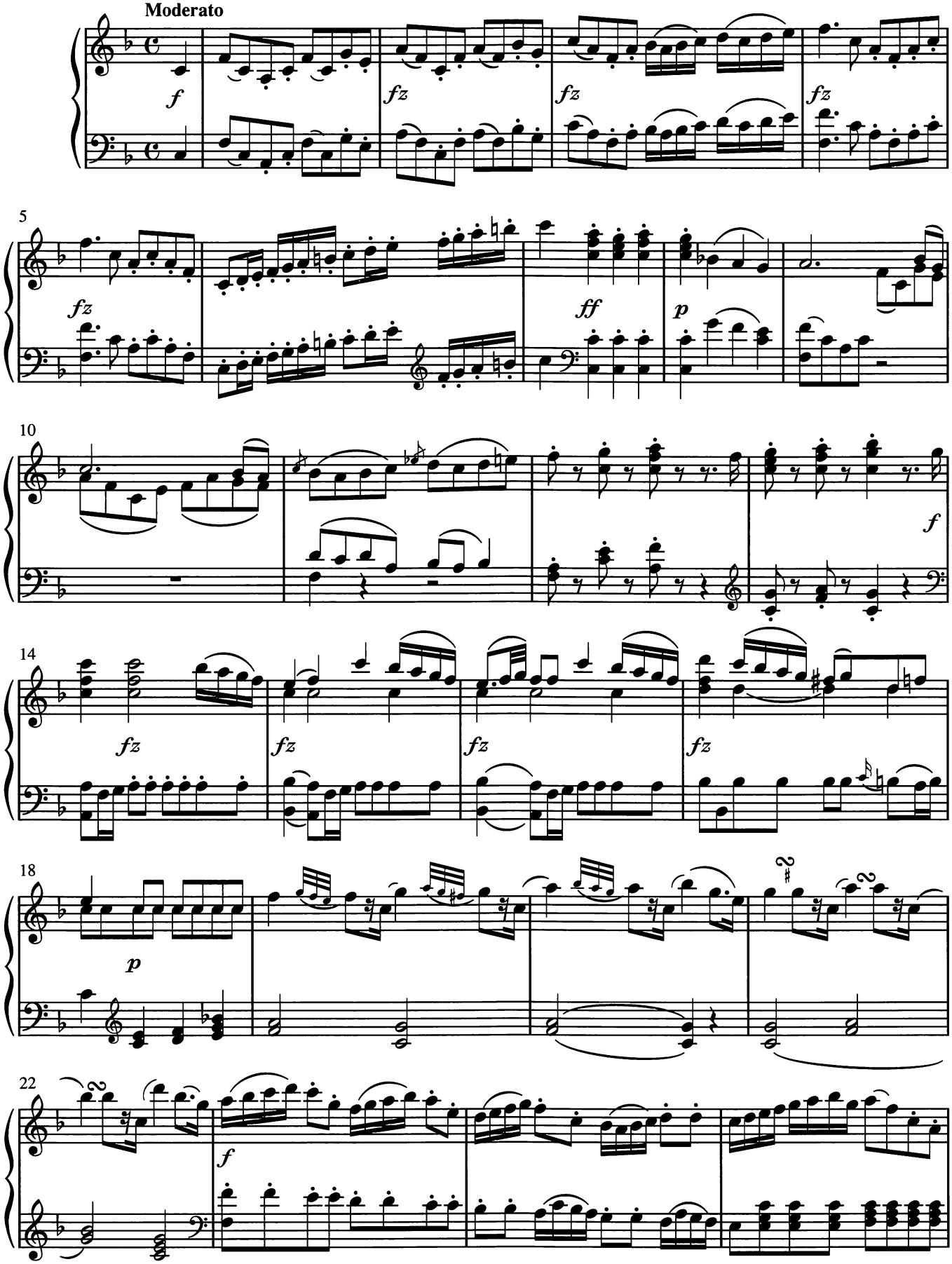
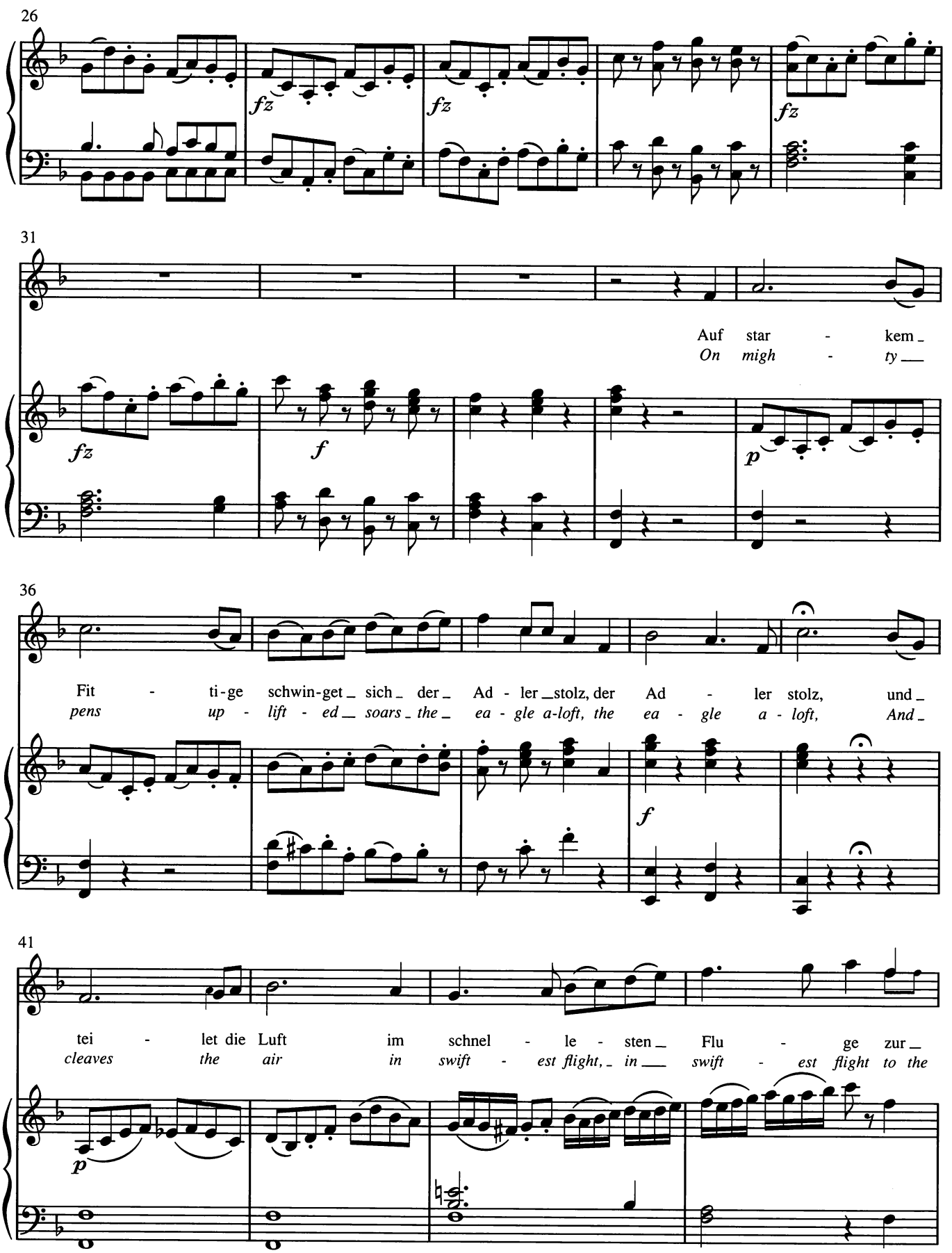
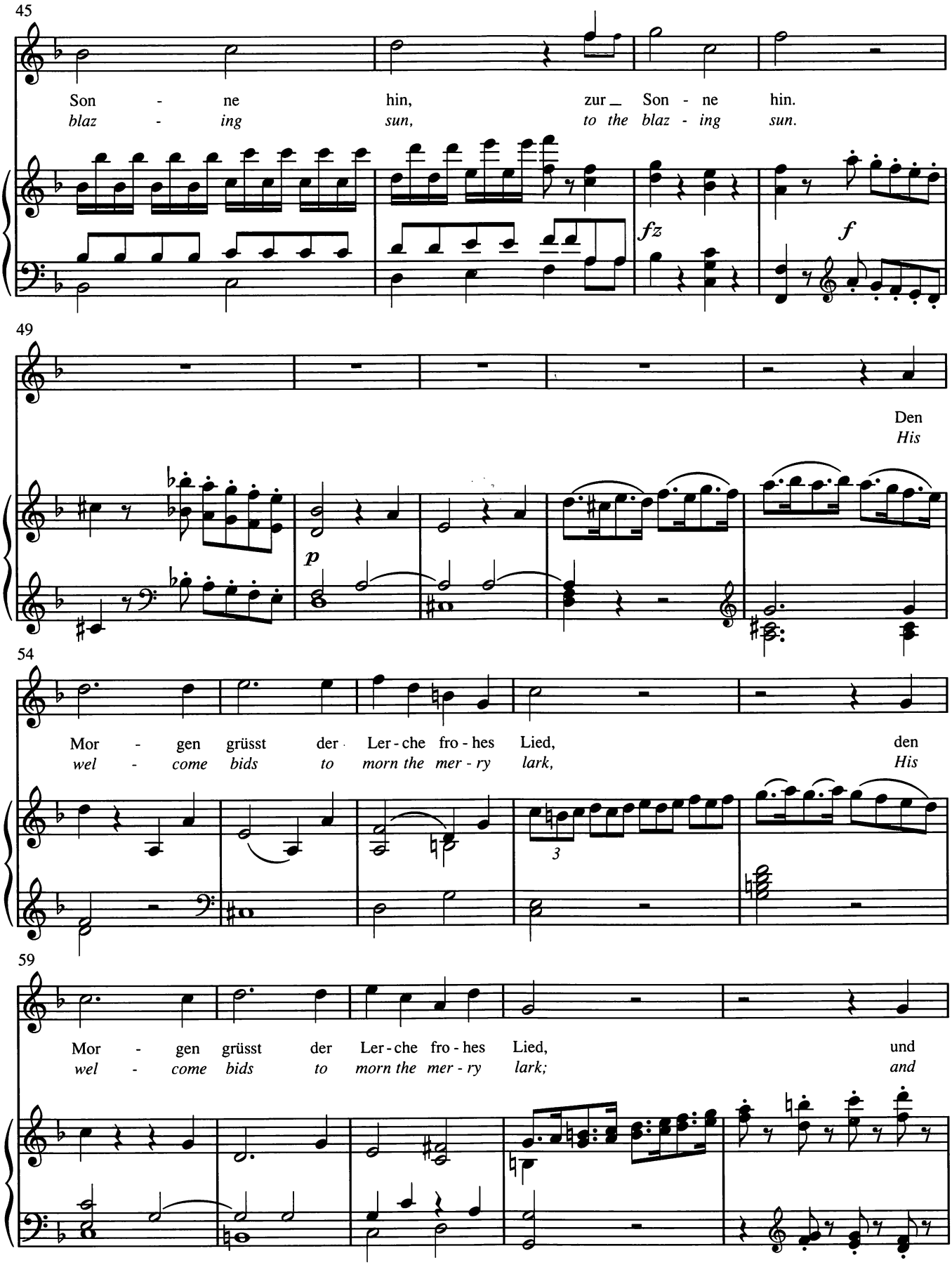
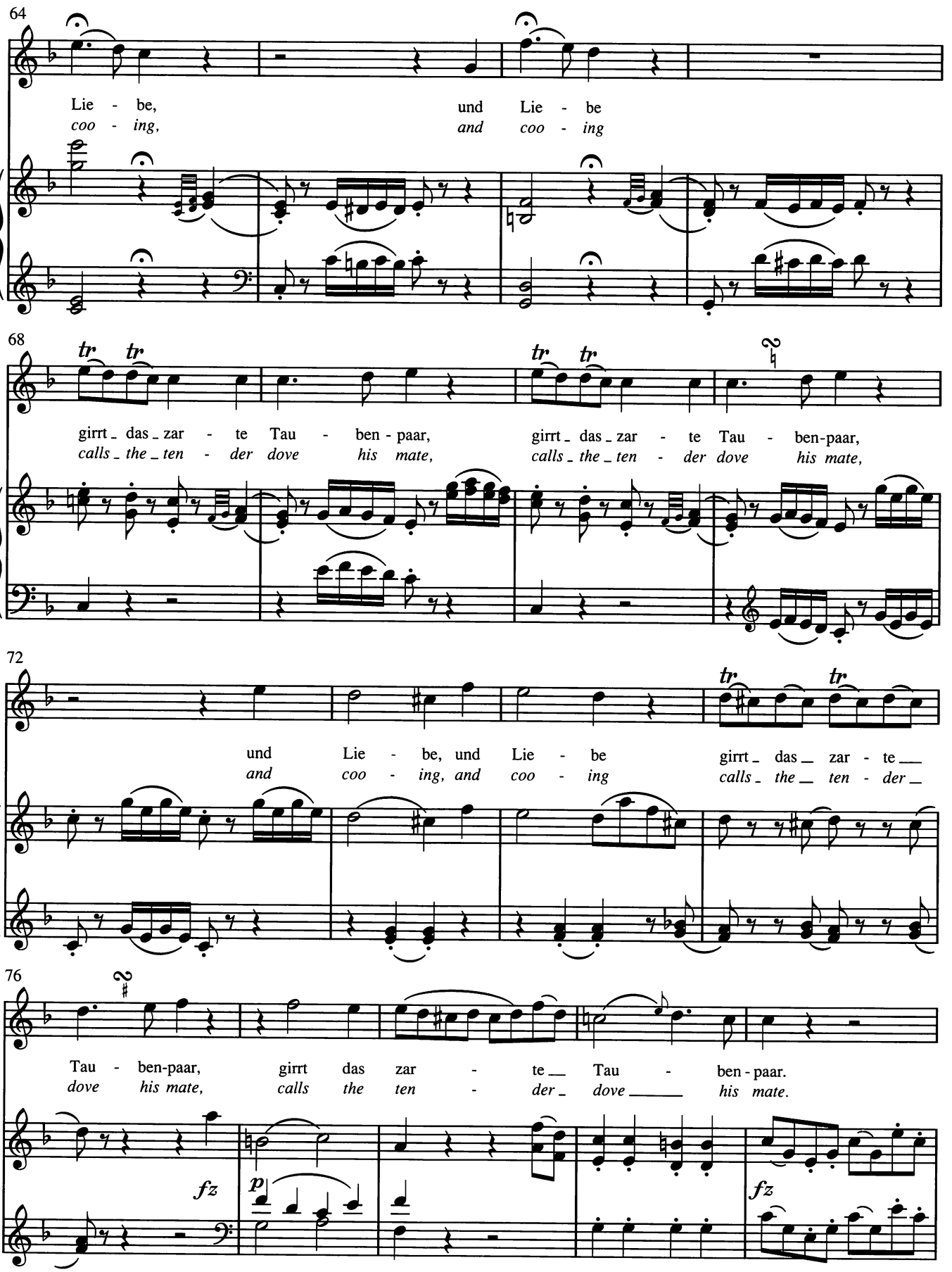
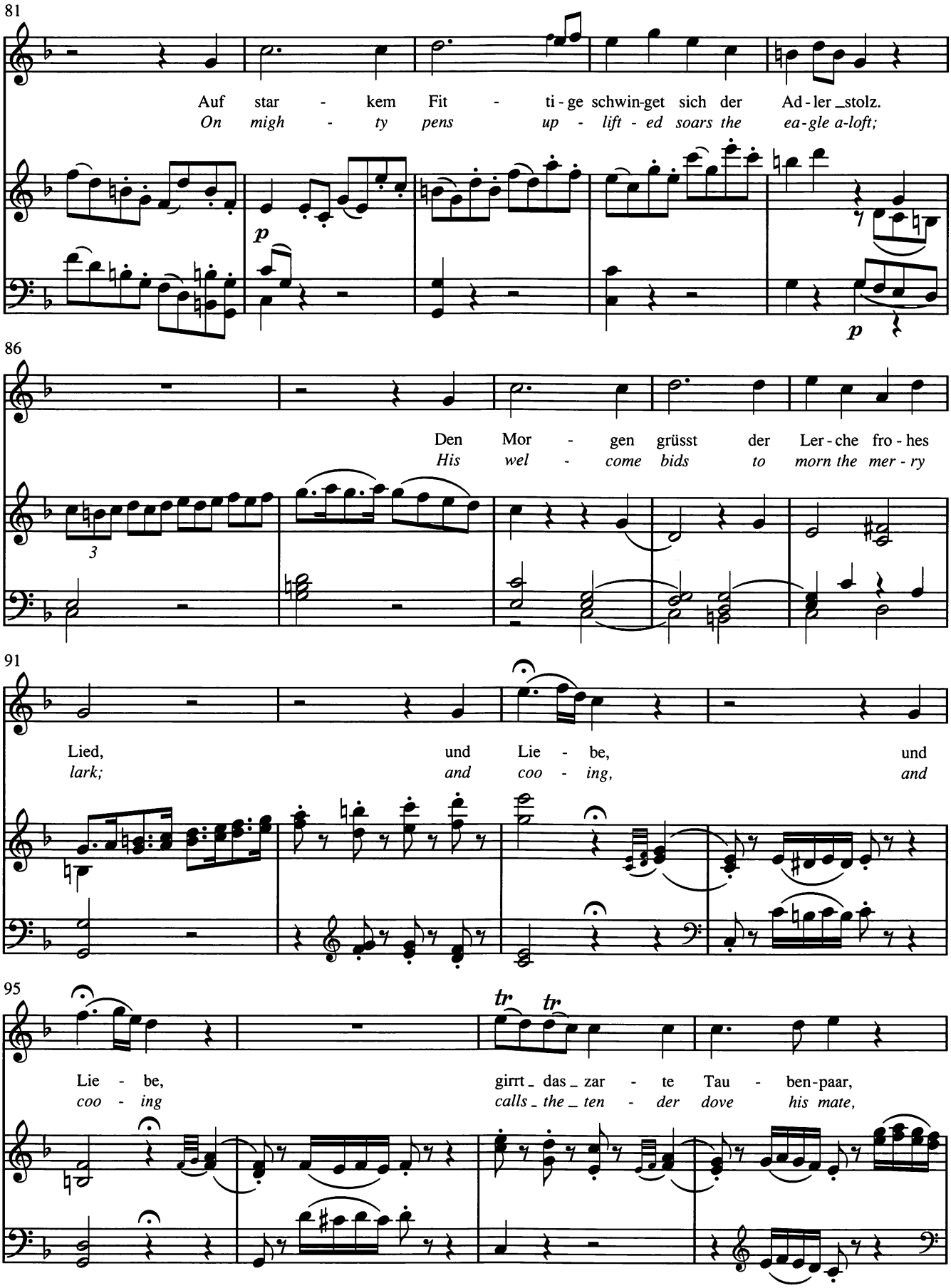
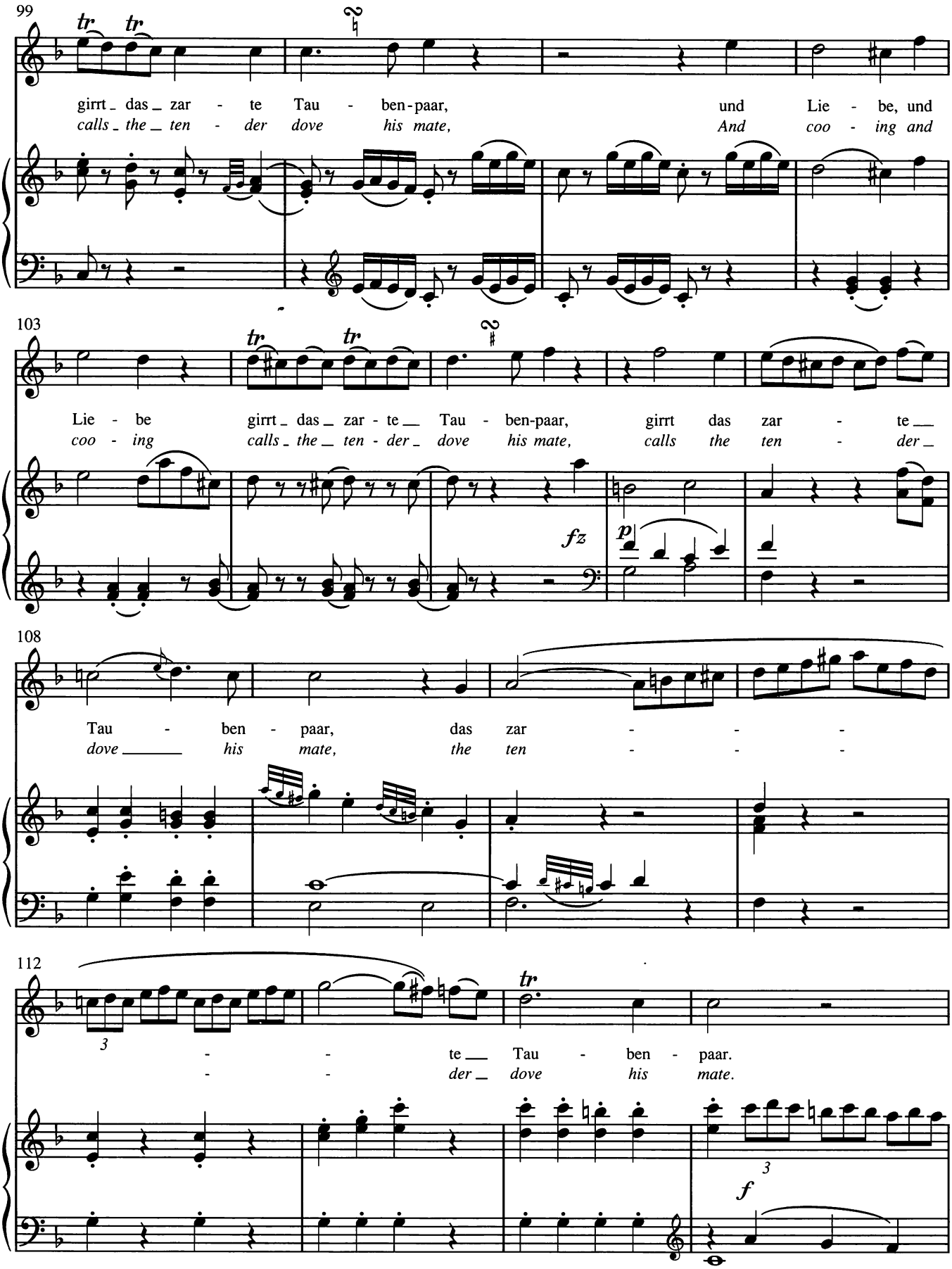
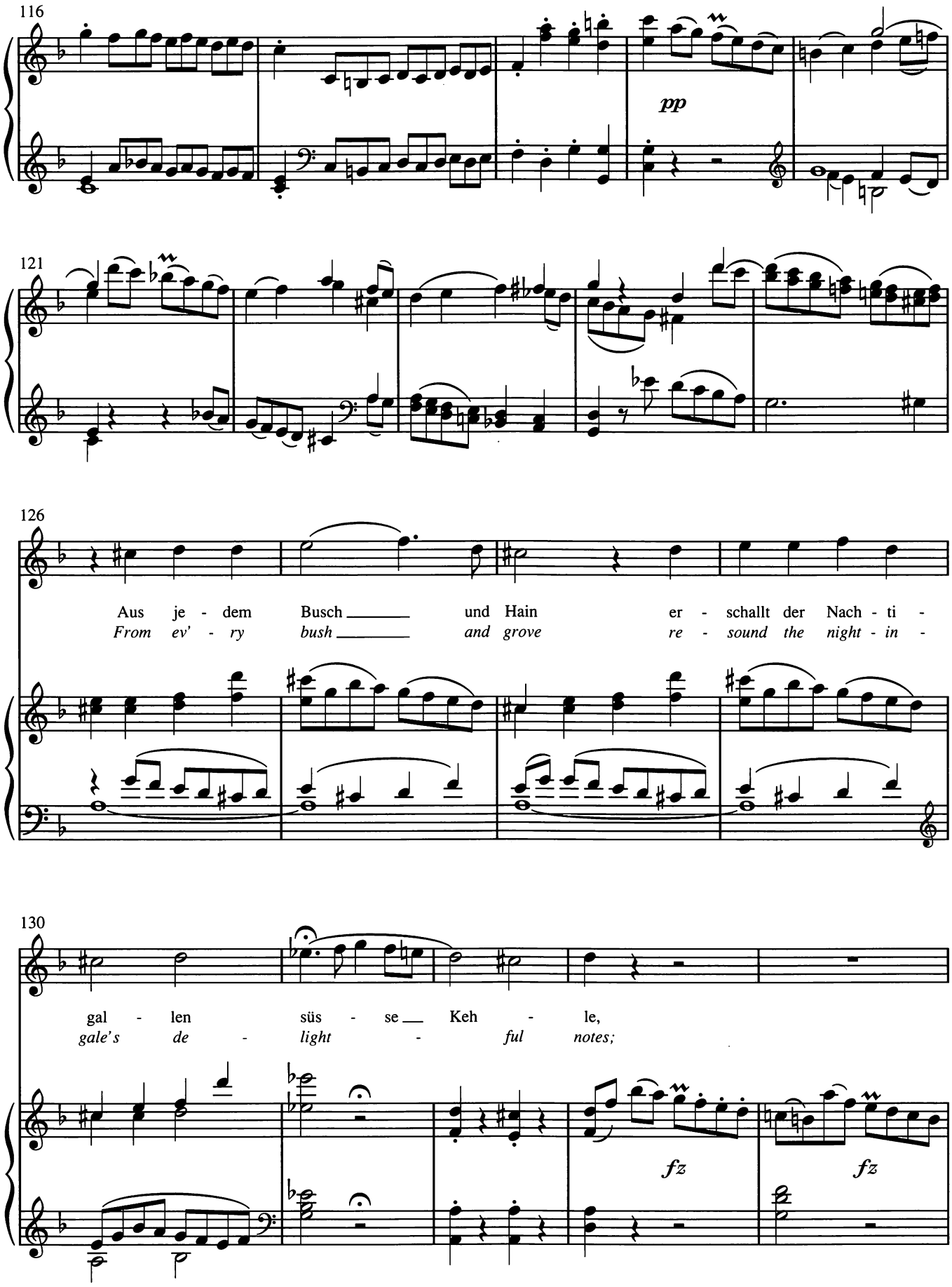
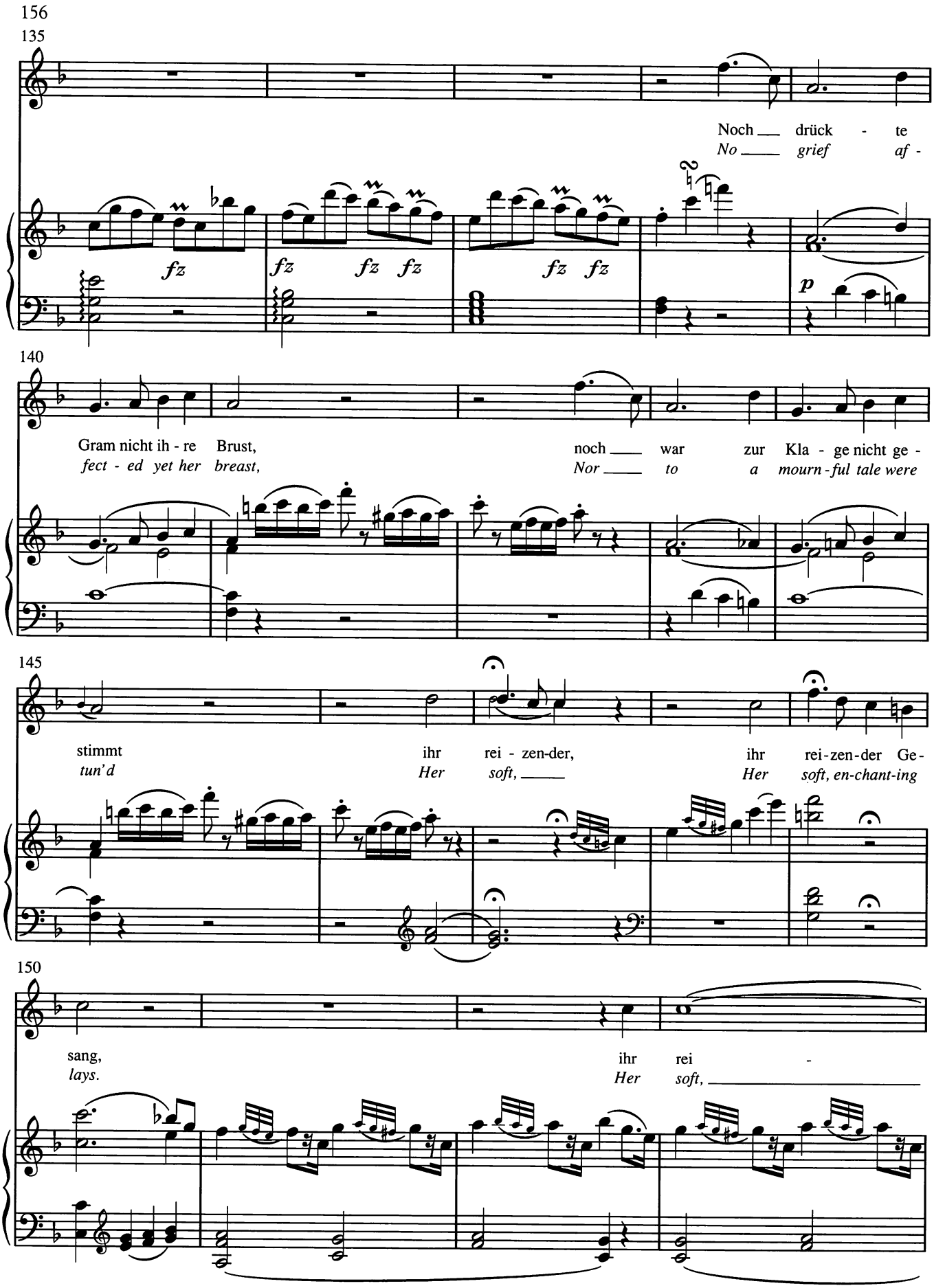
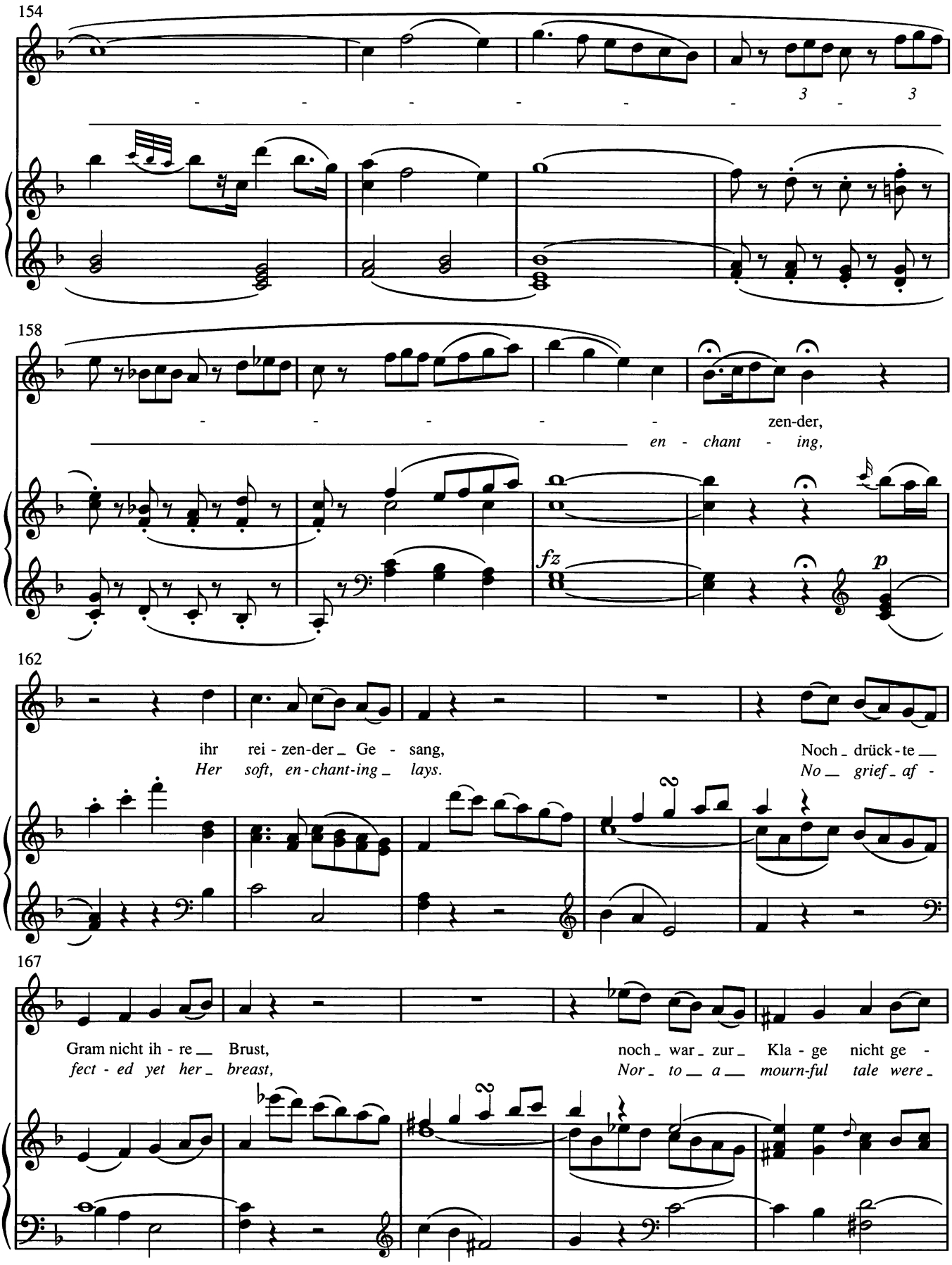
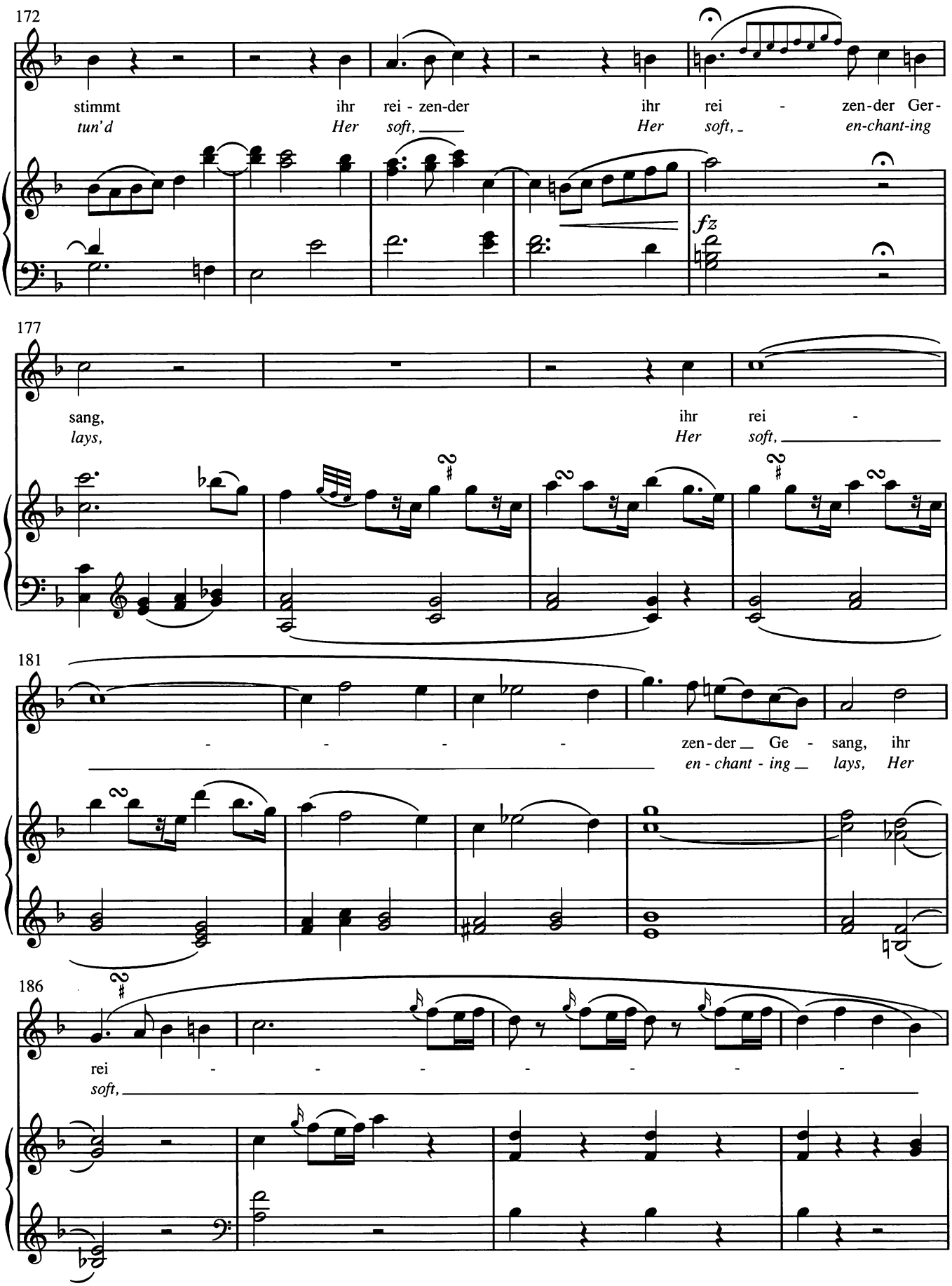
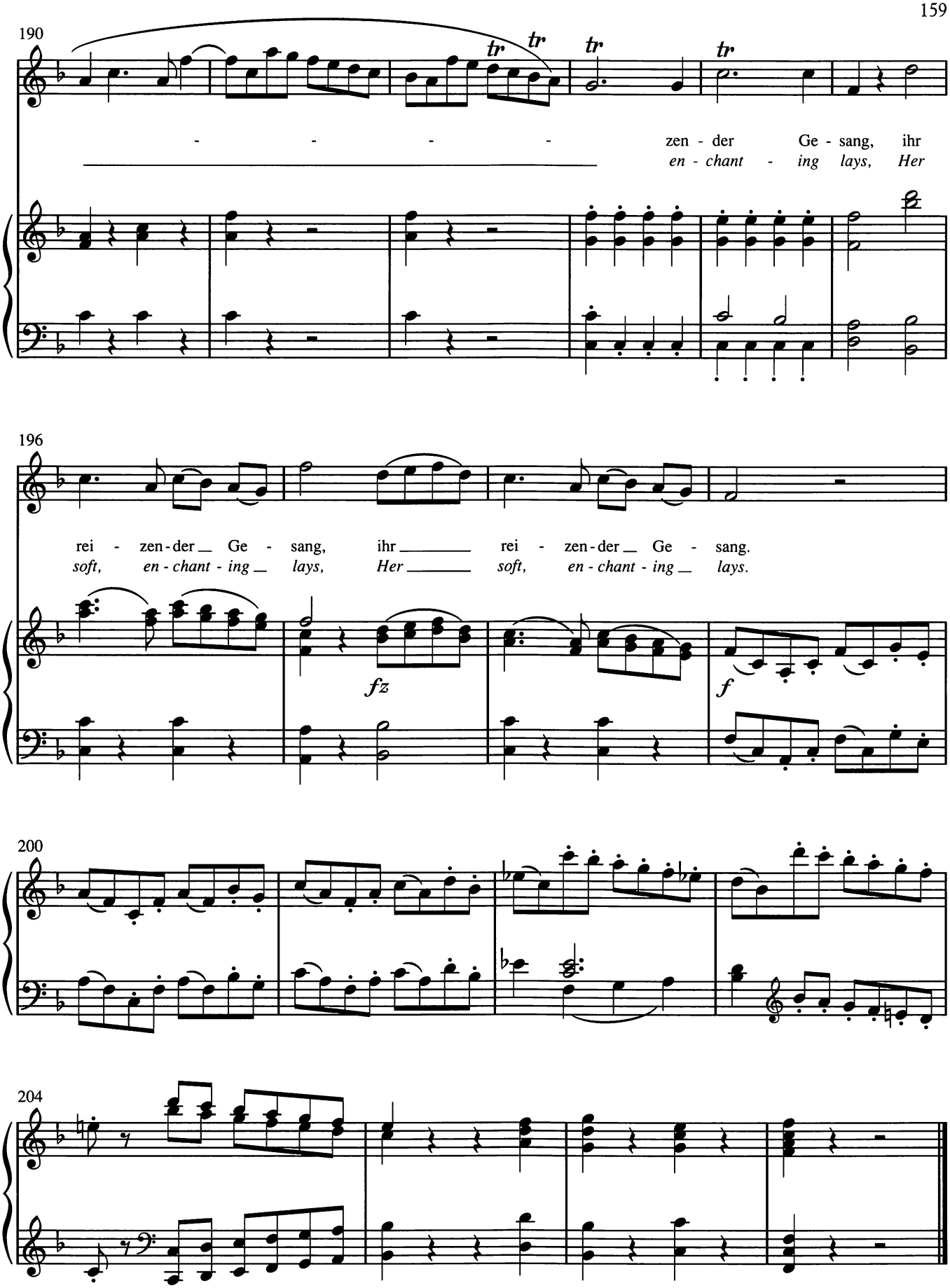
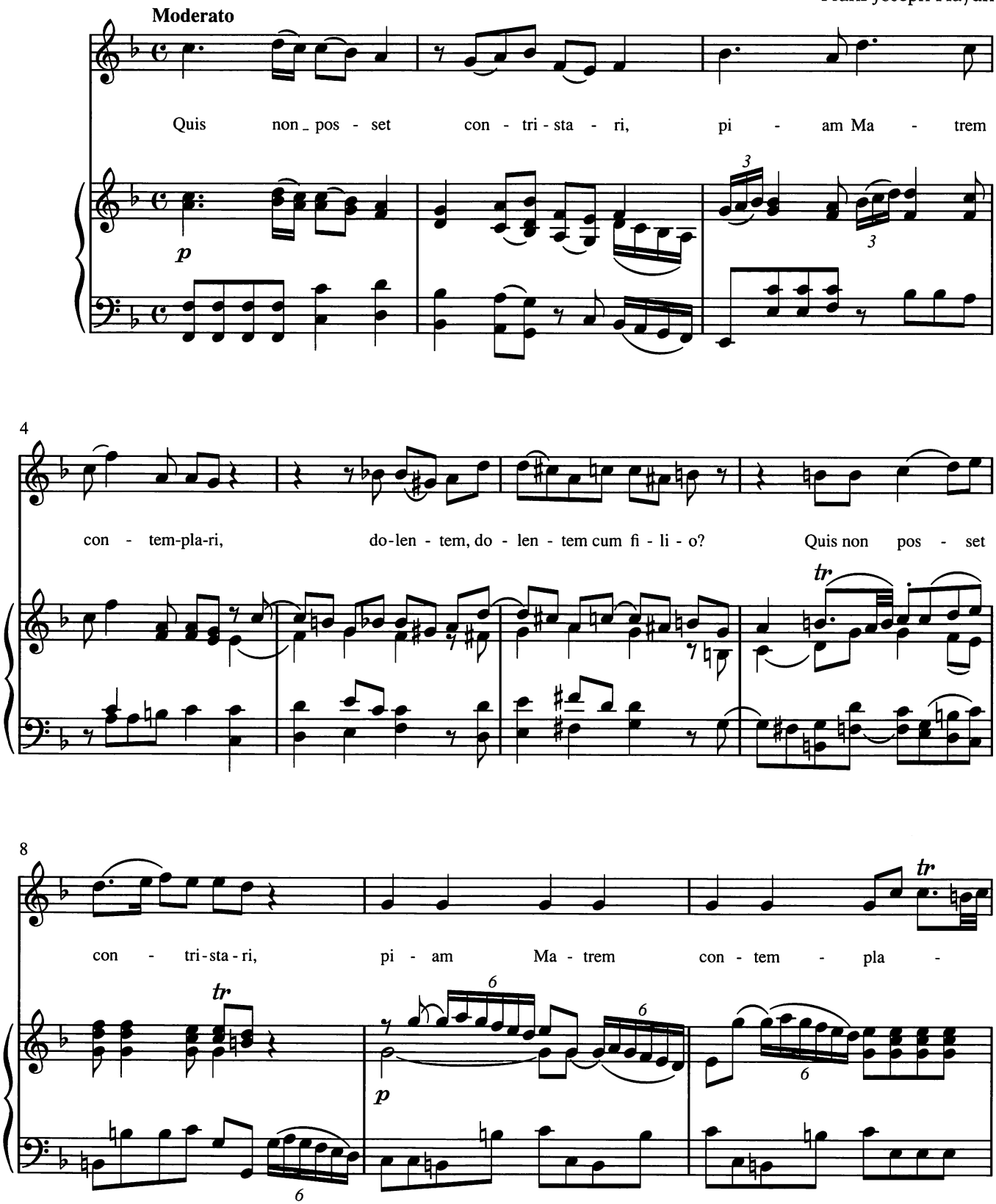

Moderato
f
fz
fz
fz
5
fz
ff
p
10
f
14
fz
fz
fz
fz
18
p
22
f

26
fz
fz
fz
31
Auf star - kem _
On migh - ty ___
fz
f
p
36
Fit - ti-ge schwin-get _ sich _ der _ Ad - ler _ stolz, der Ad - ler stolz, und _
pens up - lift - ed ___ soars _ the _ ea - gle a-loft, the ea - gle a - loft, And _
f
41
tei - let die Luft im schnel - le - sten _ Flu - ge zur _
cleaves the air in swift - est flight, _ in ___ swift - est flight to the
p

45
Son - ne hin, zur_ Son - ne hin.
blaz - ing sun, to the blaz - ing sun.
fz
f
49
Den
His
p
54
Mor - gen grüsst der Ler - che fro - hes Lied, den
wel - come bids to morn the mer - ry lark, His
3
59
Mor - gen grüsst der Ler - che fro - hes Lied, und
wel - come bids to morn the mer - ry lark; and

64
Lie - be,
coo - ing,
und Lie - be
and coo - ing
68
girrt_das_zar - te Tau - ben - paar,
calls_the_ten - der dove his mate,
girrt_das_zar - te Tau - ben-paar,
calls_the_ten - der dove his mate,
72
und Lie - be, und Lie - be
and coo - ing, and coo - ing
girrt_das_zar - te__
calls_the_ten - der_
76
Tau - ben-paar,
dove his mate,
girrt das zar - te__ Tau - ben - paar.
calls the ten - der_ dove_____ his mate.
fz
p
fz

81
Auf star - kem Fit - ti - ge schwin-get sich der Ad - ler_stolz.
On migh - ty pens up - lift - ed soars the ea - gle a-loft;
p
p
86
Den Mor - gen grüsst der Ler - che fro - hes
His wel - come bids to morn the mer - ry
3
91
Lied, und Lie - be, und
lark; and coo - ing, and
95
tr
tr
Lie - be, girrt_das_zar - te Tau - ben-paar,
coo - ing calls_the_ten - der dove his mate,


99
girrt das zar - te Tau - ben-paar, und Lie - be, und
calls the ten - der dove his mate, And coo - ing and
103
Lie - be girrt das zar - te Tau - ben-paar, girrt das zar - te
coo - ing calls the ten - der dove his mate, calls the ten - der
fz
p
108
Tau - ben - paar, das zar - - -
dove his mate, the ten - - -
112
3
- - te Tau - ben - paar.
- - der dove his mate.
f

116
pp
121
126
Aus je - dem Busch _____ und Hain er - schallt der Nach - ti -
From ev' - ry bush _____ and grove re - sound the night - in -
130
gal - len süs - se __ Keh - le,
gale's de - light - ful notes;
fz
fz

156
135
Noch drück - te
No grief af -
fz fz fz fz fz fz fz
p
140
Gram nicht ih - re Brust,
fect - ed yet her breast,
noch war zur Kla - ge nicht ge -
Nor to a mourn - ful tale were
145
stimmt ihr rei - zen-der, ihr rei-zen-der Ge-
tun'd Her soft, Her soft, en-chant-ing
150
sang, ihr rei -
lays. Her soft,

154
3
3
158
zen-der,
en - chant - ing,
fz
p
162
ihr rei - zen-der Ge - sang,
Her soft, en-chant-ing lays.
Noch drück-te
No grief af -
167
Gram nicht ih - re Brust,
fect - ed yet her breast,
noch war zur Kla - ge nicht ge -
Nor to a mourn-ful tale were

172
stimmt ihr rei - zen-der ihr rei - zen-der Ger-
tun'd Her soft, Her soft, en-chant-ing
fz
177
sang, ihr rei -
lays, Her soft,
181
zen-der Ge - sang, ihr
en - chant - ing lays, Her
186
rei - - - - - - -
soft,

190
tr
tr
tr
tr
- - - - zen - der Ge - sang, ihr
en - chant - ing lays, Her
196
rei - zen - der_ Ge - sang, ihr_____ rei - zen - der_ Ge - sang.
soft, en - chant - ing_ lays, Her_____ soft, en - chant - ing_ lays.
fz
f
200
204

Quis non posset
from
STABAT MATER

Franz Joseph Haydn

Moderato
Quis non_pos - set con - tri - sta - ri, pi - am Ma - trem
p
4
con - tem-pla-ri, do-len - tem, do - len - tem cum fi - li - o? Quis non pos - set
tr
8
con - tri-sta-ri, pi - am Ma - trem con - tem - pla -
tr
tr
p
6

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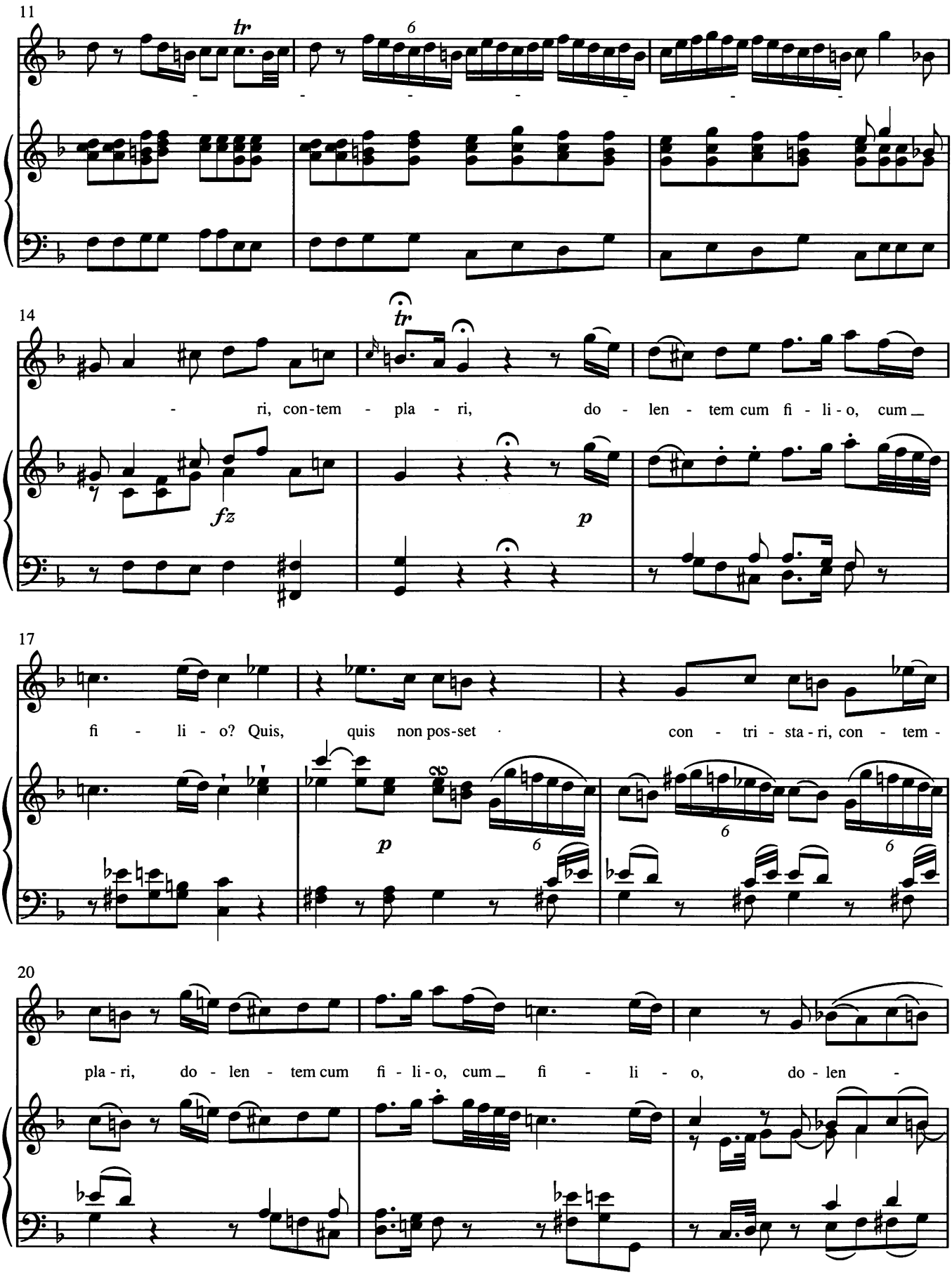
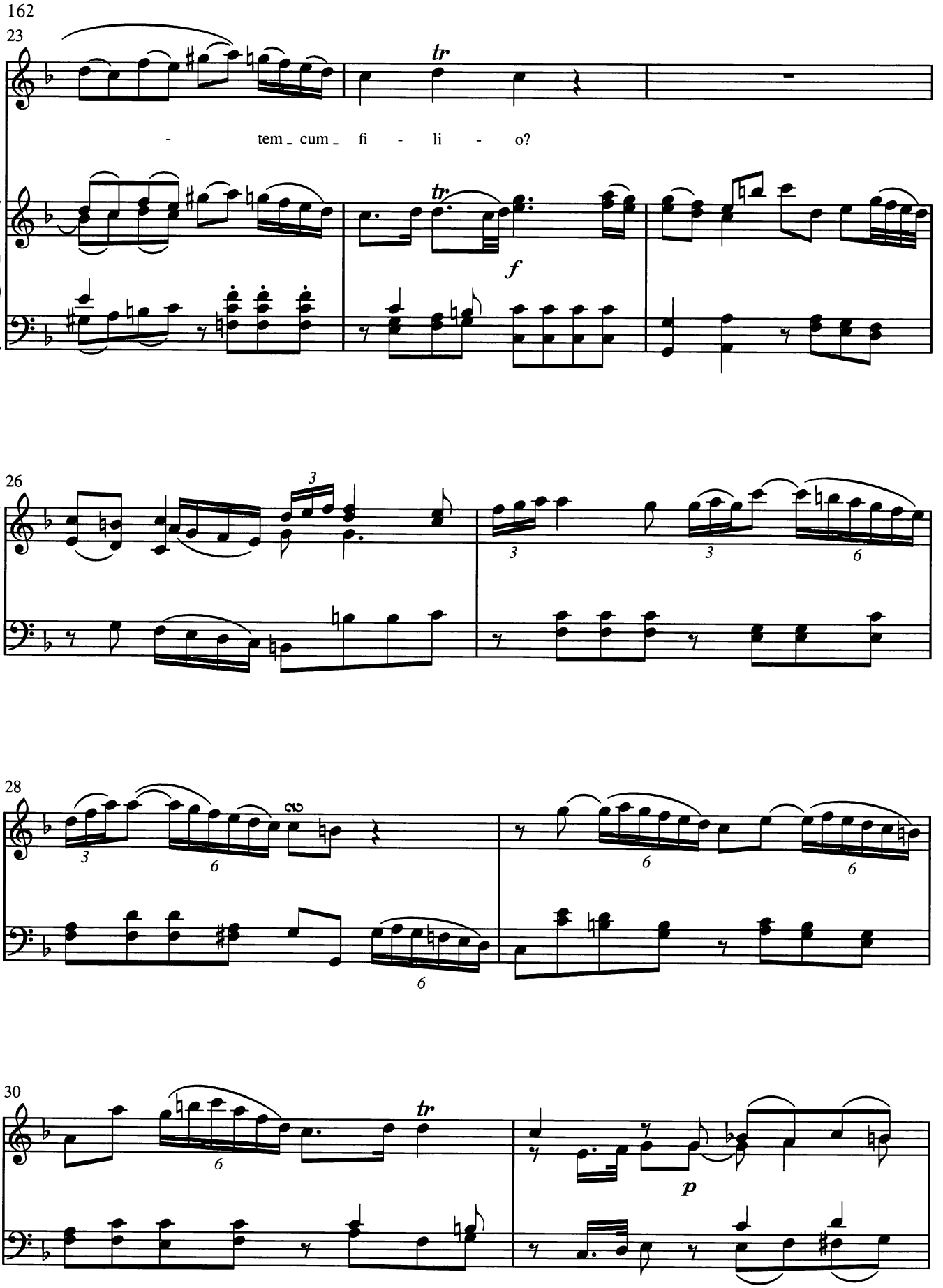
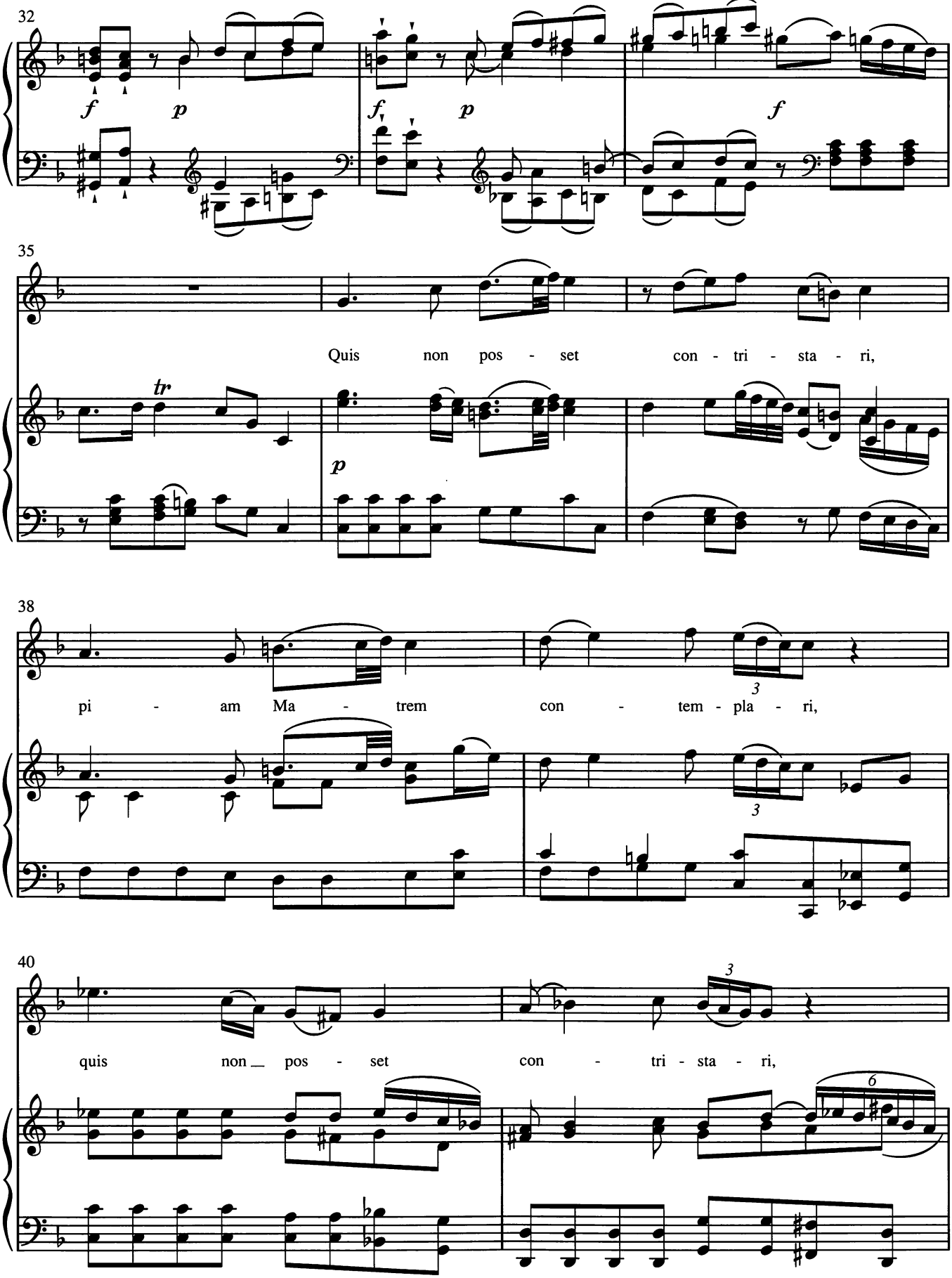

11
14
ri, con-tem - pla - ri, do - len - tem cum fi - li - o, cum
17
fi - li - o? Quis, quis non pos-set con - tri - sta - ri, con - tem -
20
pla - ri, do - len - tem cum fi - li - o, cum fi - li - o, do - len -

23
tr
- tem - cum - fi - li - o?
tr
f
26
3
3
3
6
28
3
6
6
6
6
30
tr
6
p

32
f
p
f
p
f
35
Quis non pos - set con - tri - sta - ri,
tr
p
38
pi - am Ma - trem con - tem - pla - ri,
3
3
40
quis non pos - set con - tri - sta - ri,
3
6

42

pi - am Ma - trem

p

44

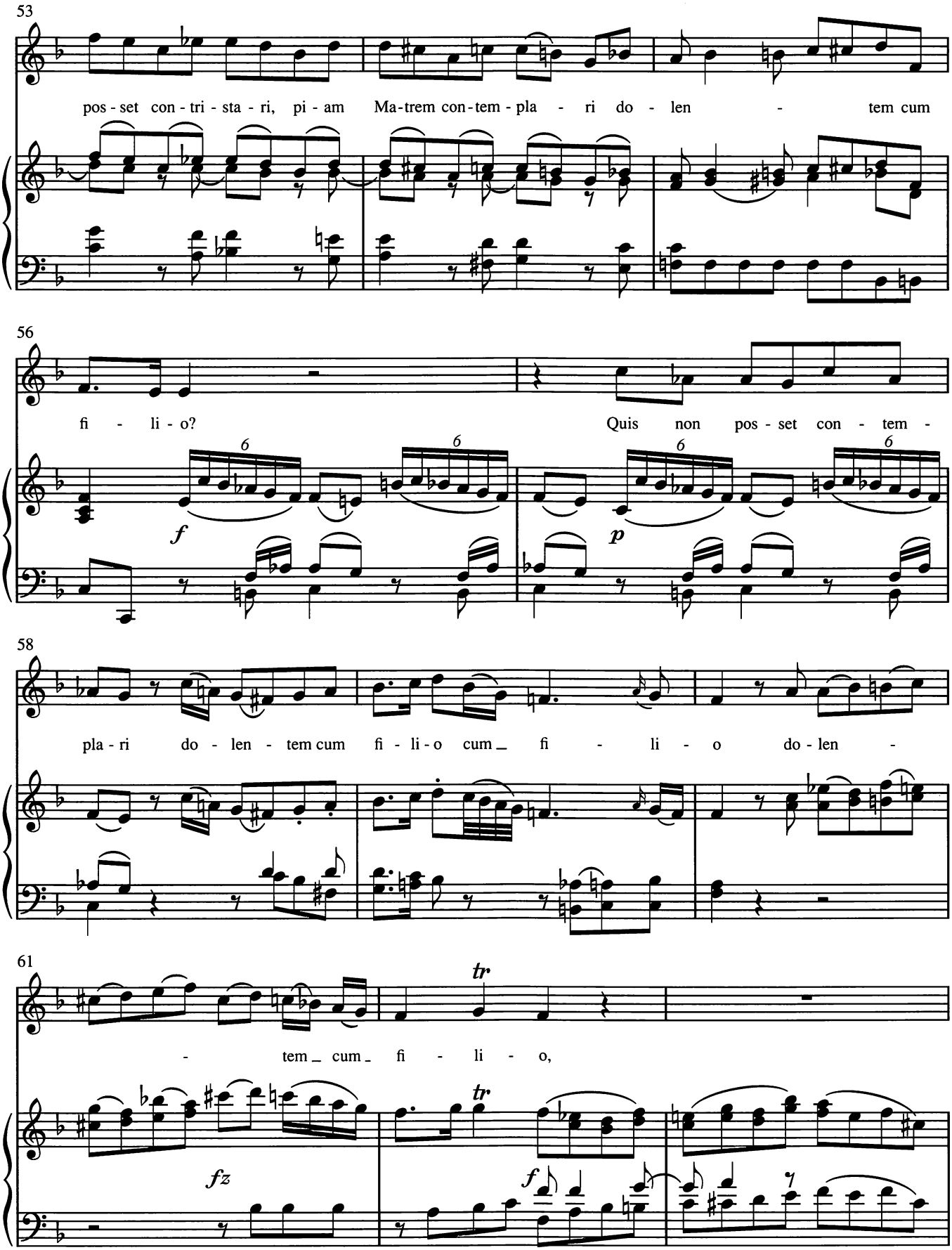
con - tem - pla - - - - - -

47

cresc. *f*

50

- ri do - len - tem cum fi - li - o, cum fi - li - o? Quis non

p

53
pos - set con - tri - sta - ri, pi - am Ma-trem con-tem - pla - ri do - len - tem cum
56
fi - li - o?
Quis non pos - set con - tem -
f
p
58
pla - ri do - len - tem cum fi - li - o cum fi - li - o do - len -
61
tr
- tem cum fi - li - o,
tr
fz
f

64

[*ad lib.*]

do - len - tem cum fi - li - o?

f

67

p

69

f *p* *f* *p* *f*

72

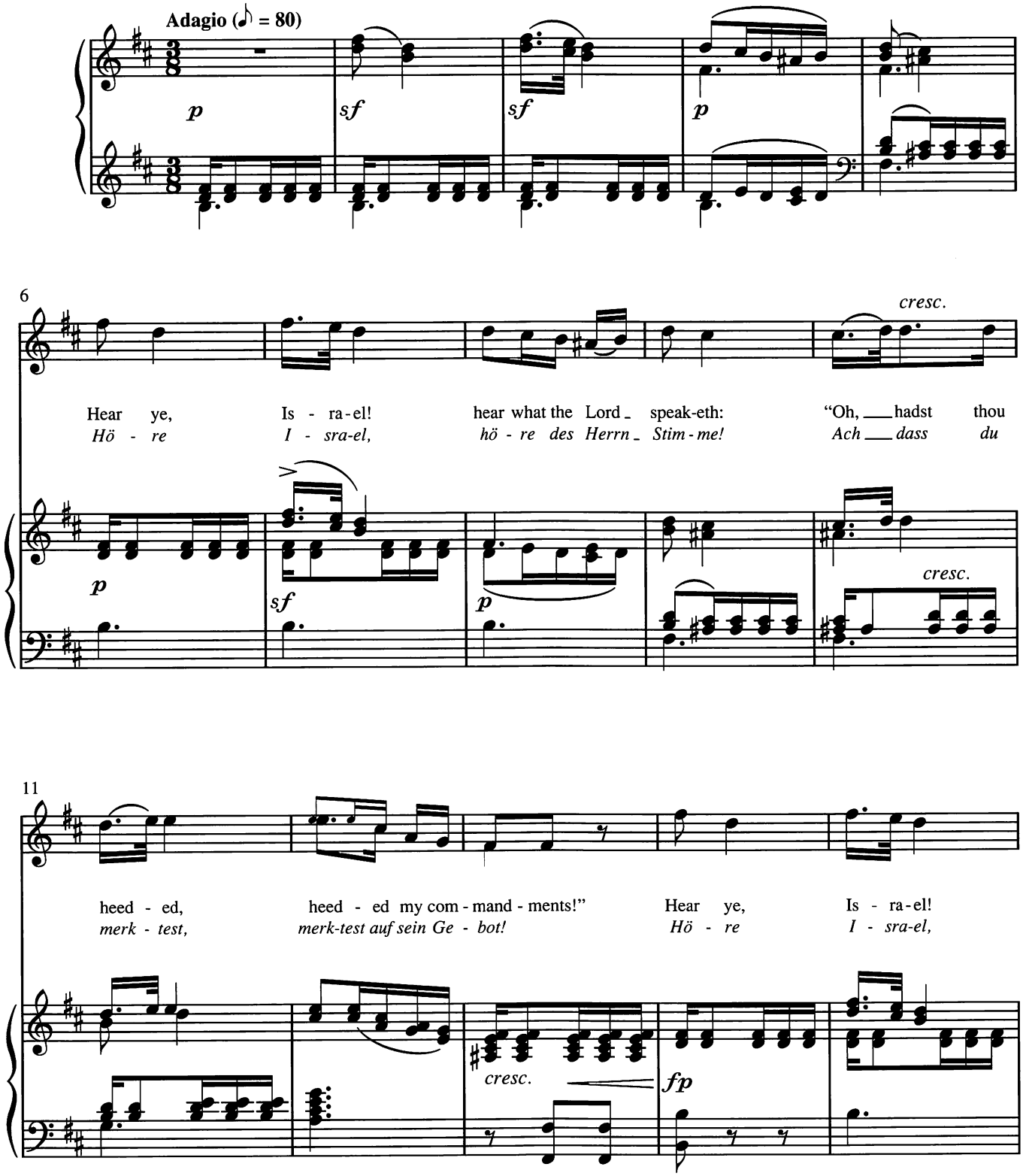
tr *tr*

Hear ye, Israel!

from

ELIJAH

Felix Mendelssohn


Adagio (♪ = 80)
p
sf
sf
p
6
cresc.
Hear ye, Is - ra-el! hear what the Lord speak-eth: "Oh, hadst thou
Hö - re I - sra-el, hö - re des Herrn Stim - me! Ach dass du
p
sf
p
cresc.
11
heed - ed, heed - ed my com - mand - ments!" Hear ye, Is - ra-el!
merk - test, merk-test auf sein Ge - bot! Hö - re I - sra-el,
cresc.
fp

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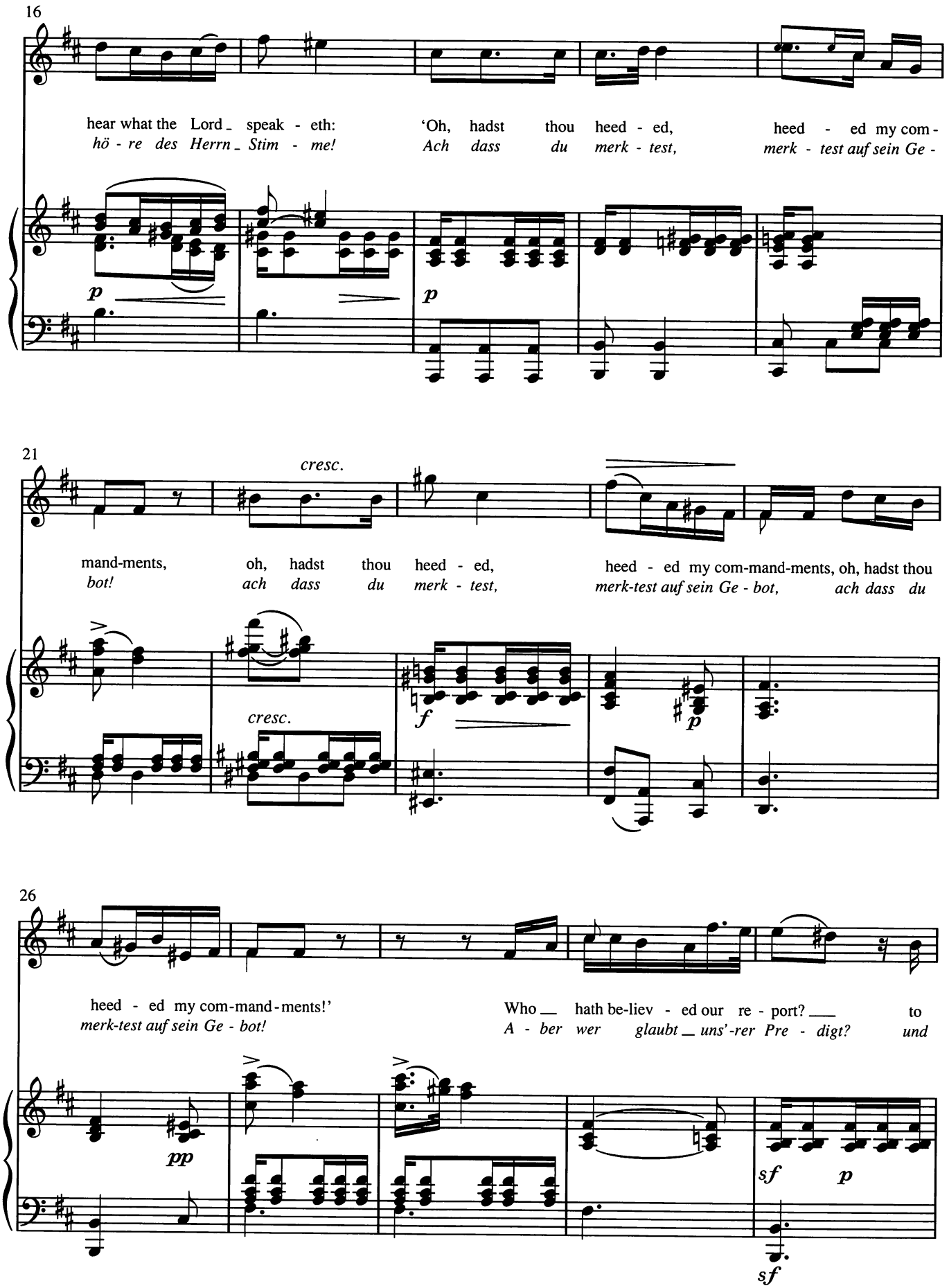
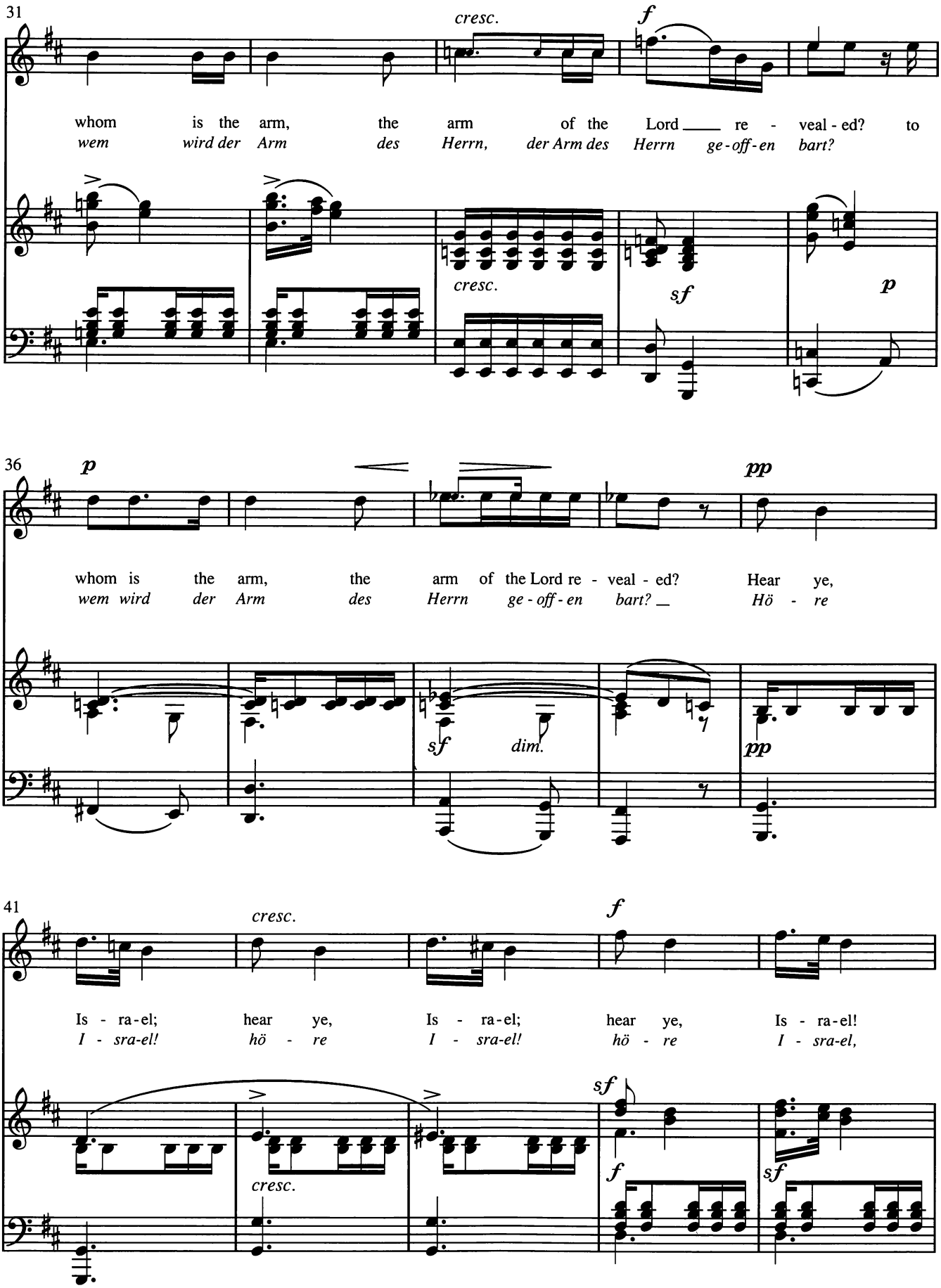
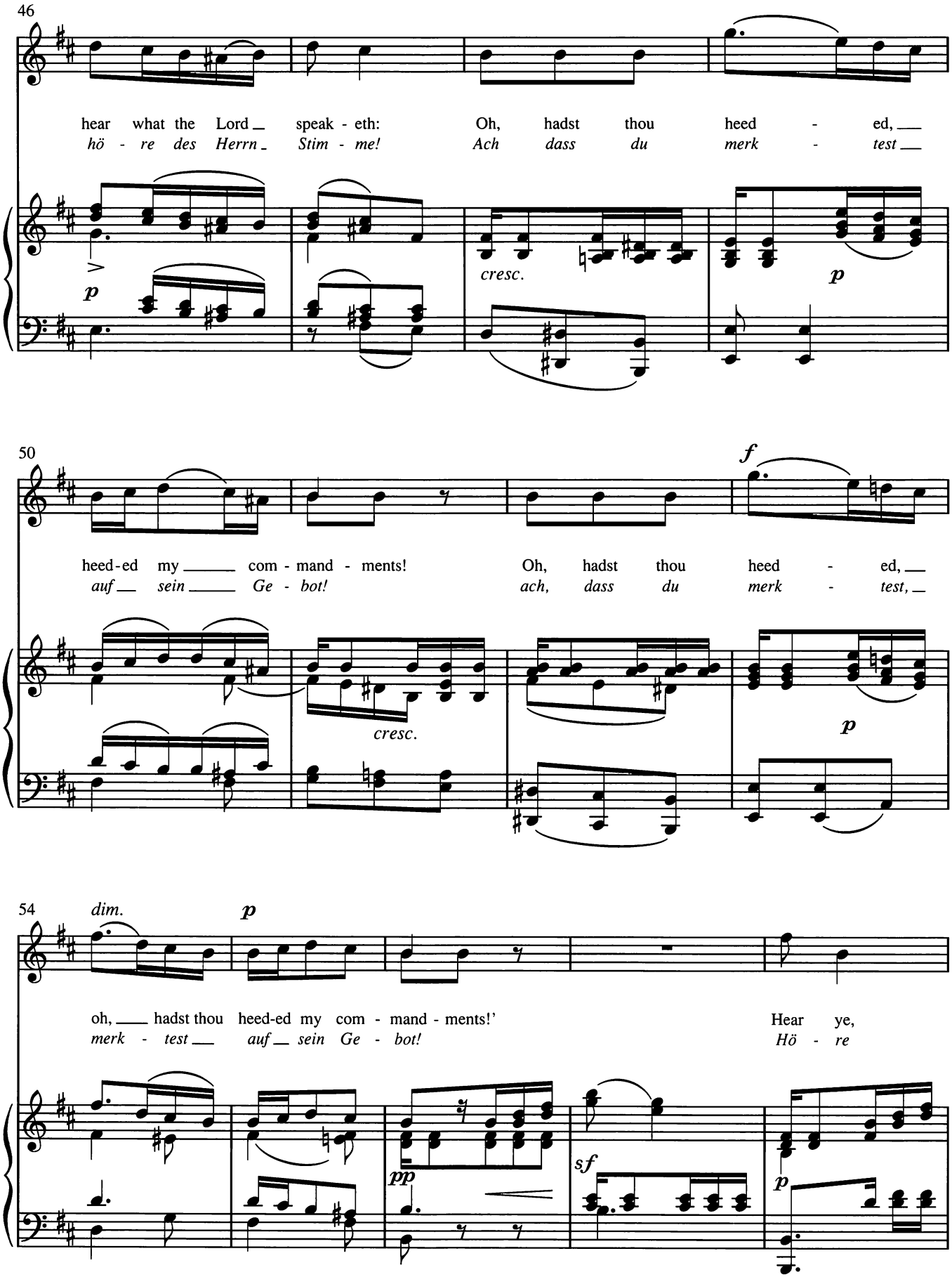
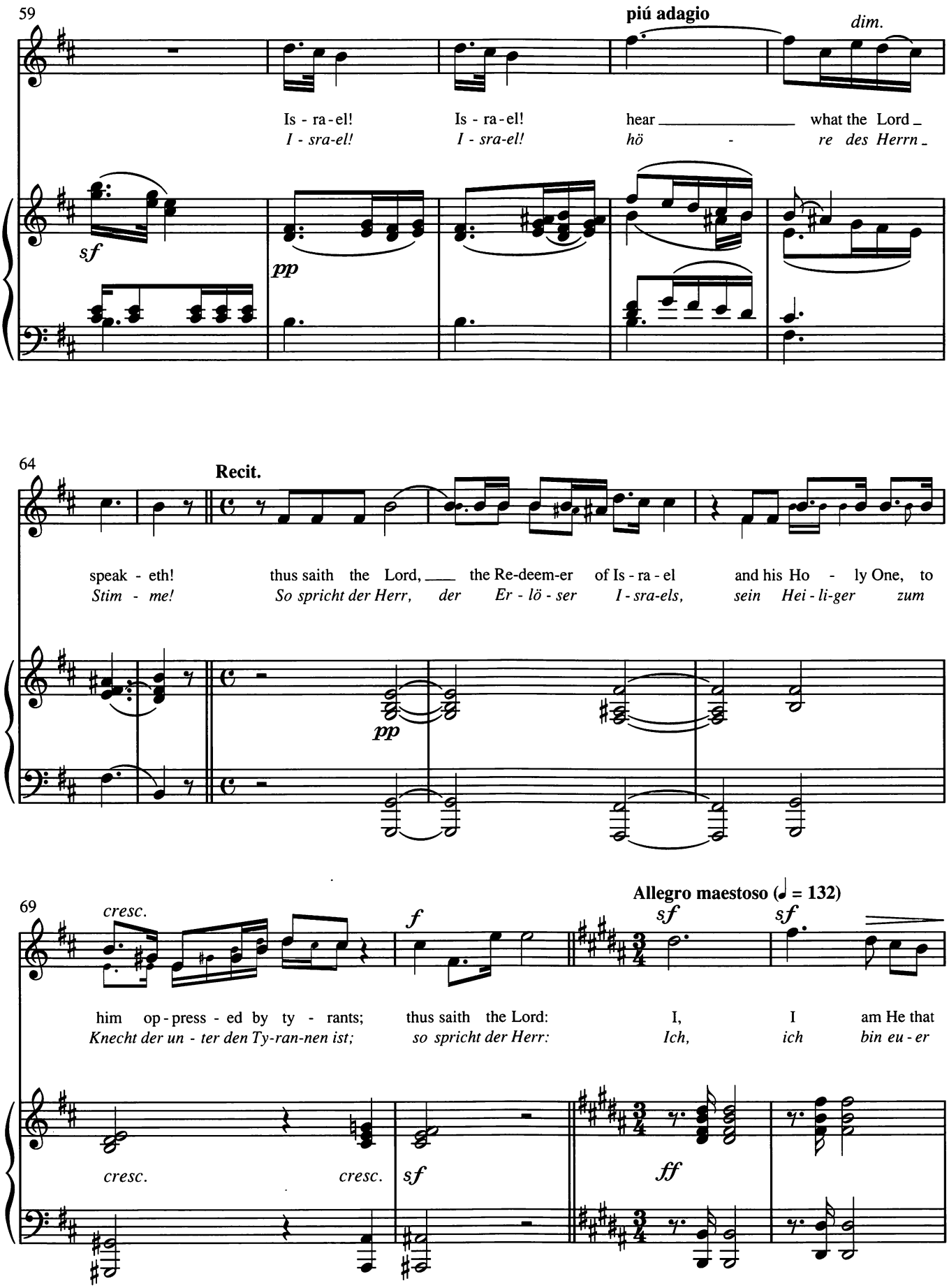
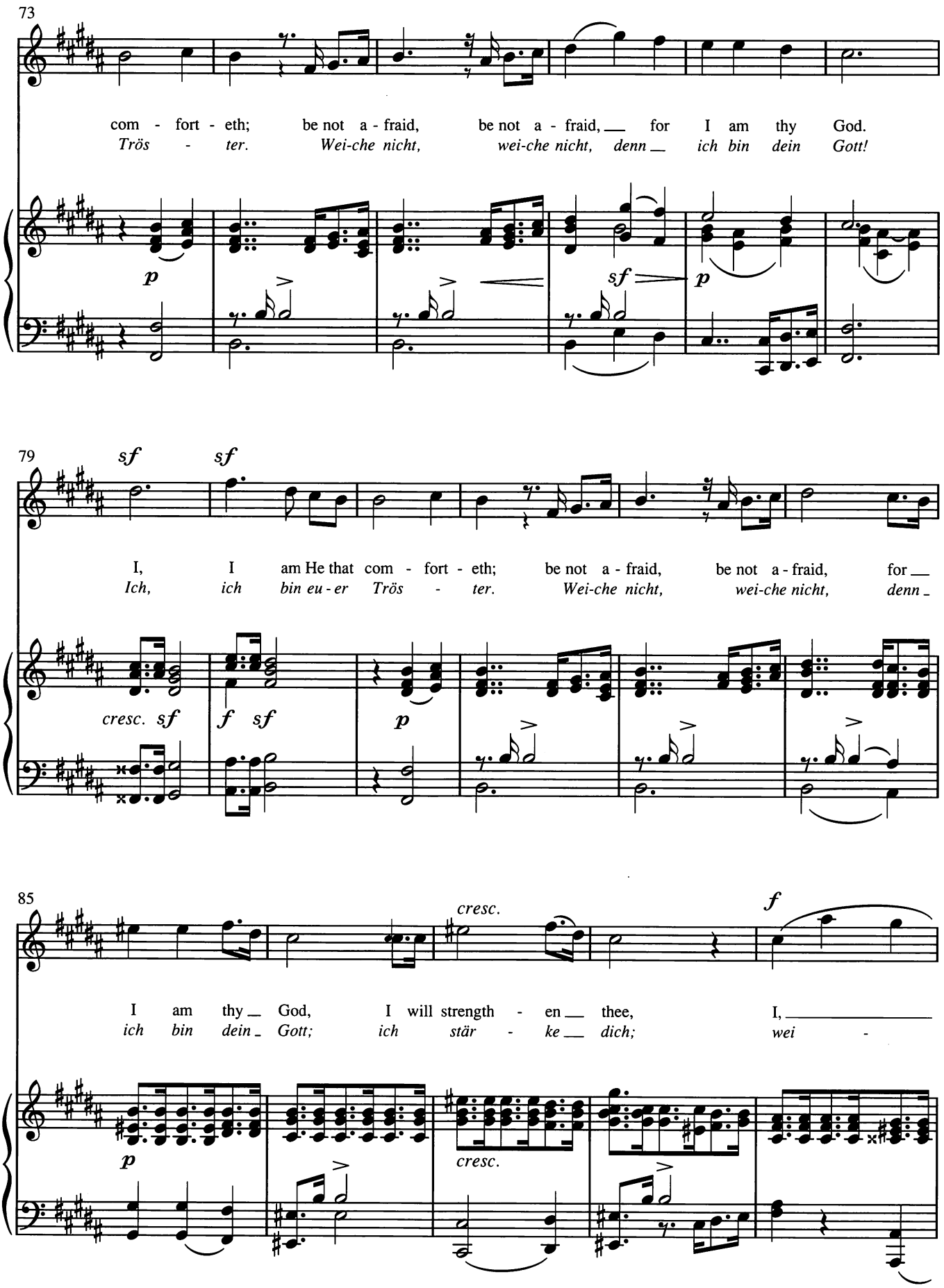
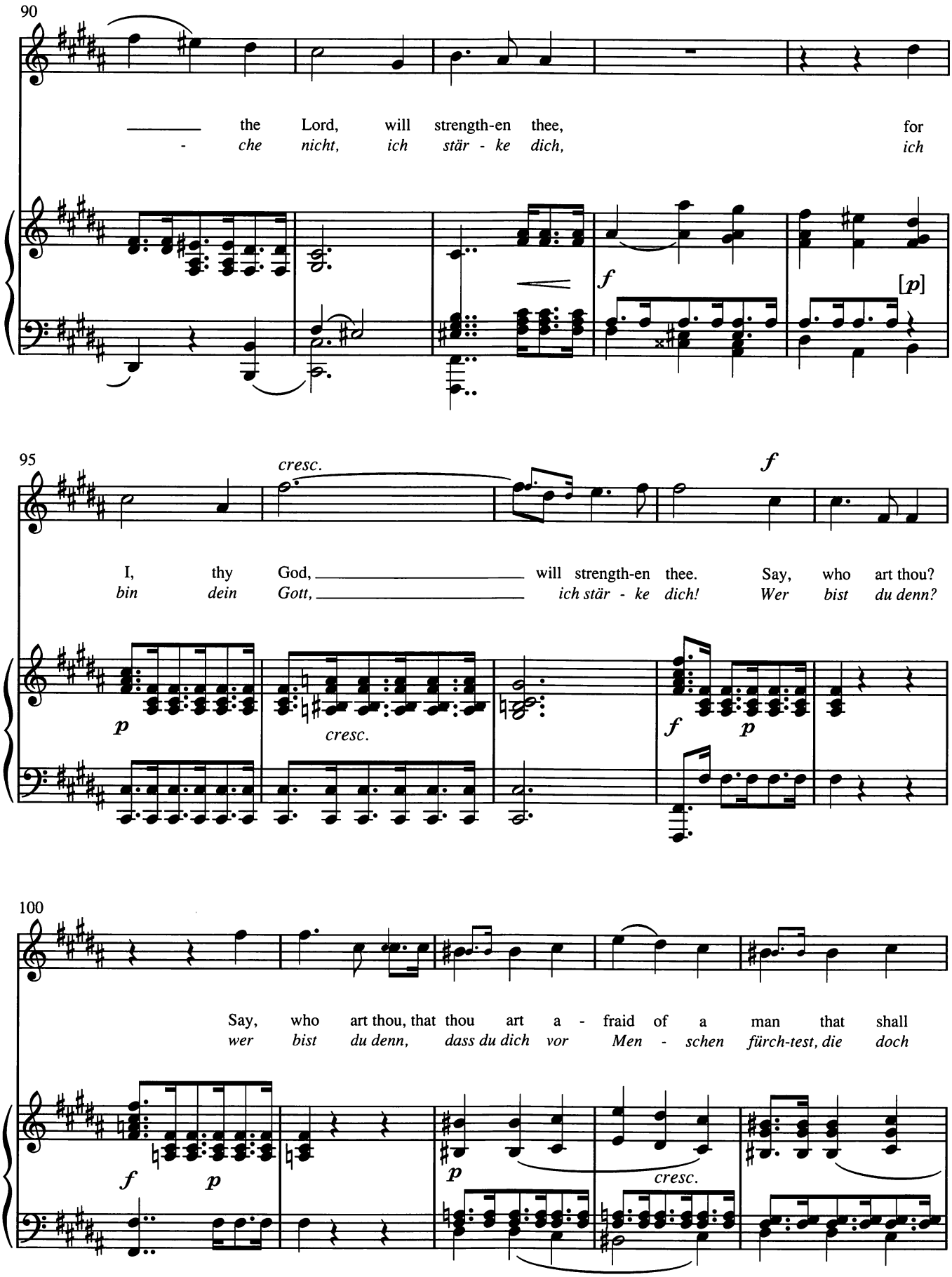
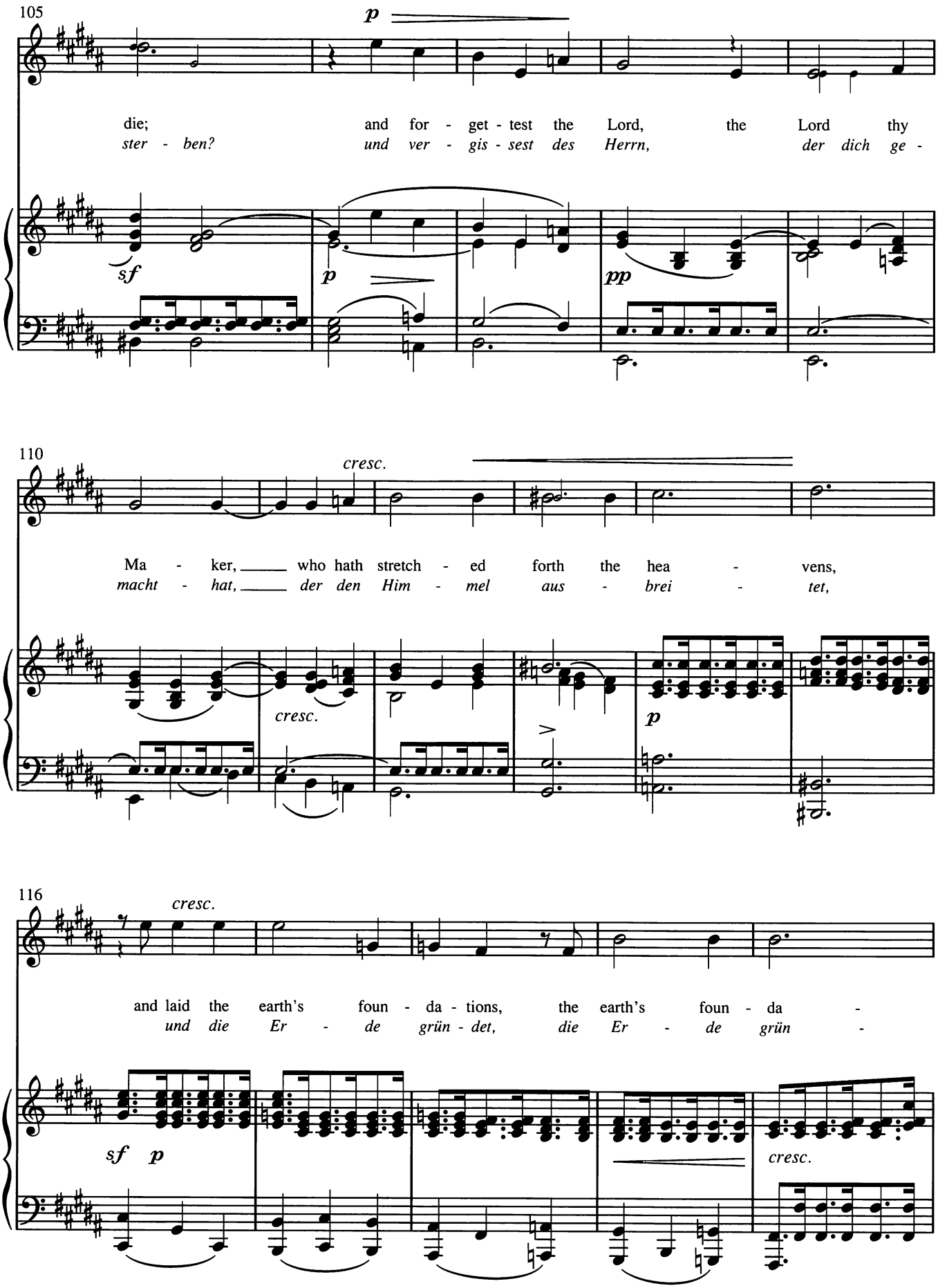
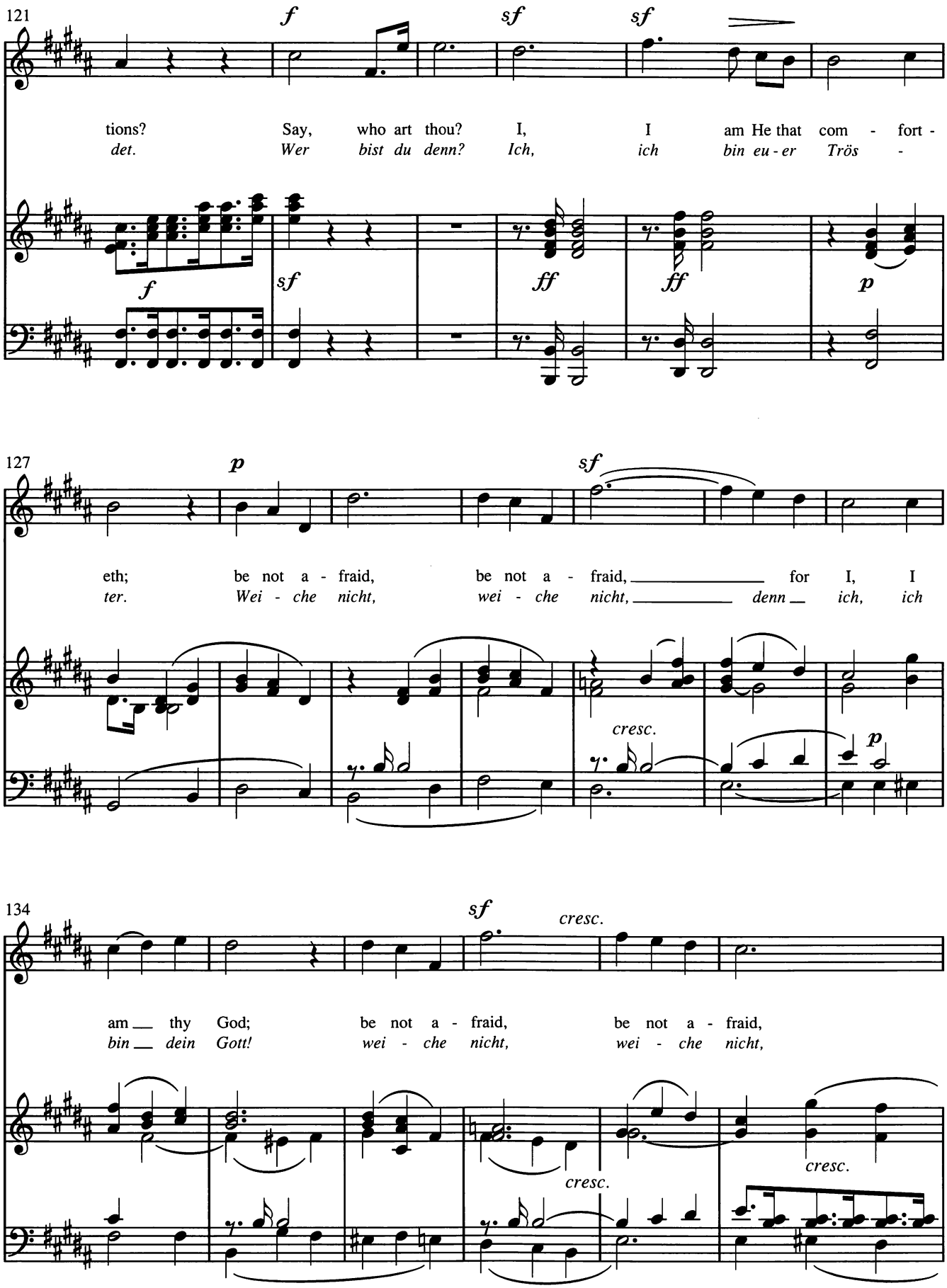
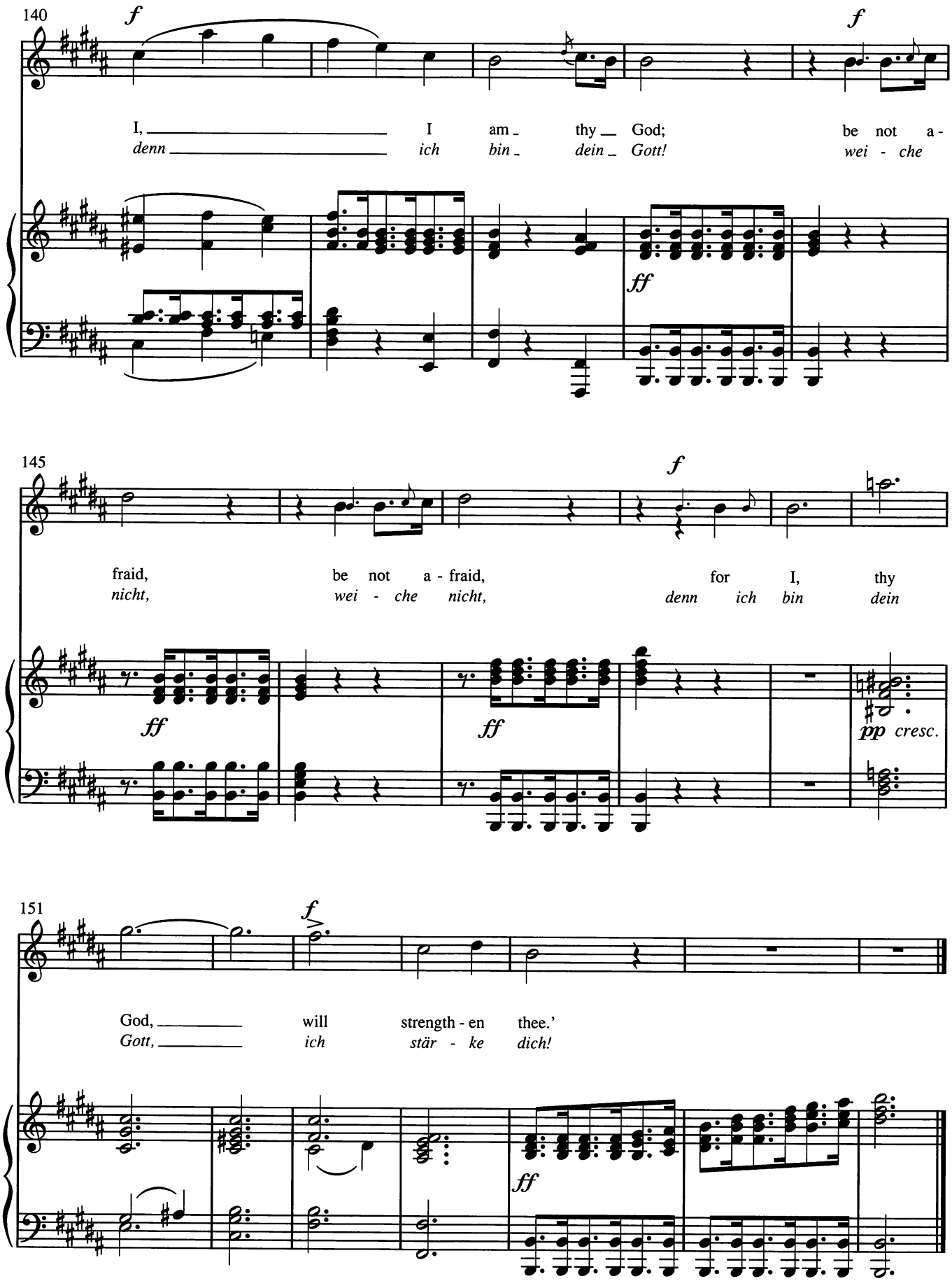
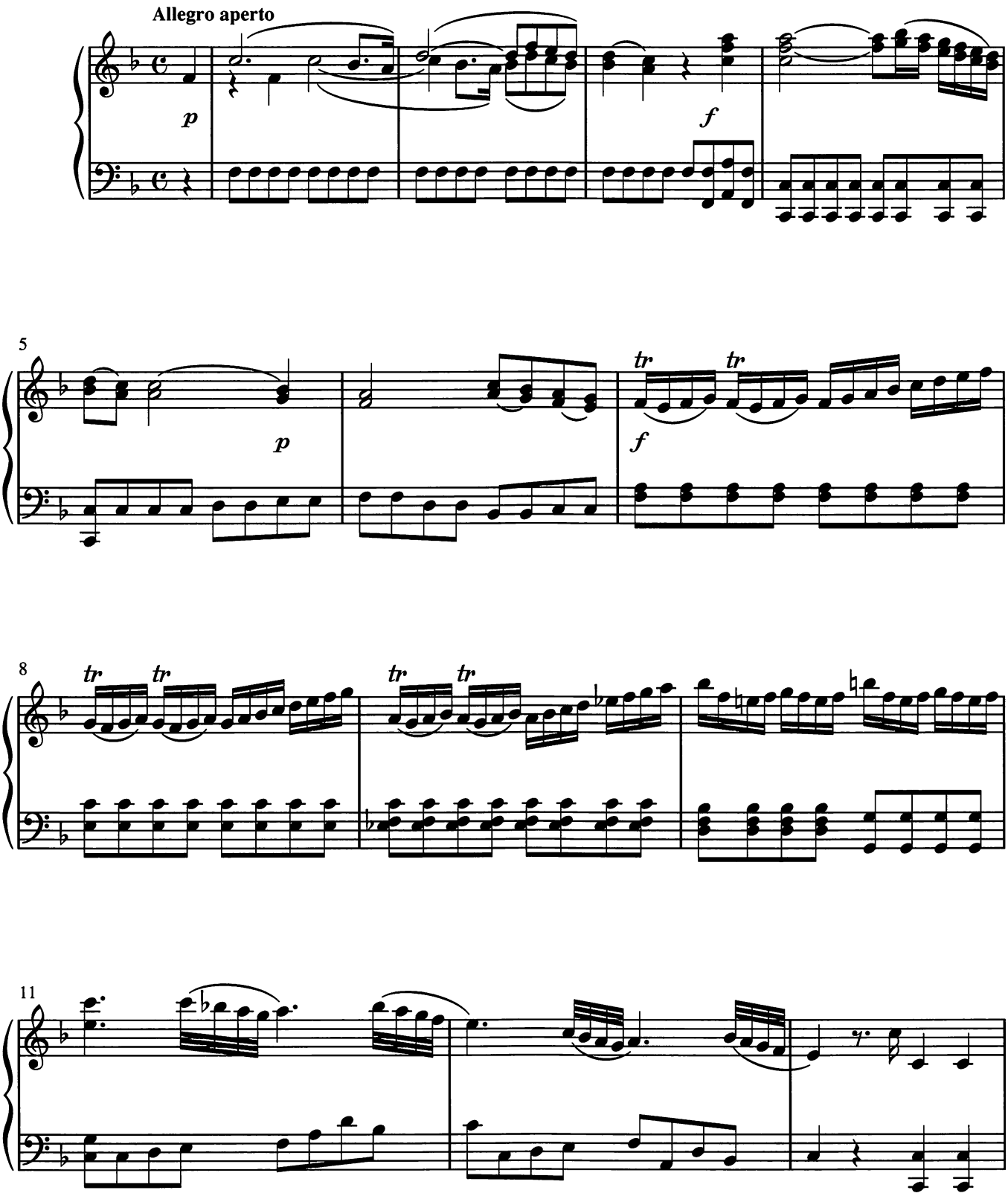

16
hear what the Lord _ speak - eth:
hö - re des Herrn _ Stim - me!
'Oh, hadst thou heed - ed,
Ach dass du merk - test,
heed - ed my com -
merk - test auf sein Ge -
p
p
21
cresc.
mand-ments,
bot!
oh, hadst thou heed - ed,
ach dass du merk - test,
heed - ed my com-mand-ments, oh, hadst thou
merk-test auf sein Ge - bot, ach dass du
cresc.
f
p
26
heed - ed my com-mand-ments!'
merk-test auf sein Ge - bot!
Who __ hath be-liev - ed our re - port? __
A - ber wer glaubt __ uns'-rer Pre - digt?
to
und
pp
sf
p
sf

31
cresc.
f
whom is the arm, the arm of the Lord re - veal - ed? to
wem wird der Arm des Herrn, der Arm des Herrn ge - off - en bart?
cresc.
sf
p
36
p
pp
whom is the arm, the arm of the Lord re - veal - ed? Hear ye,
wem wird der Arm des Herrn ge - off - en bart? Hö - re
sf
dim.
pp
41
cresc.
f
Is - ra - el; hear ye, Is - ra - el; hear ye, Is - ra - el!
I - sra - el! hö - re I - sra - el! hö - re I - sra - el,
cresc.
sf
f
sf

46
hear what the Lord speak - eth: Oh, hadst thou heed - ed,
hö - re des Herrn Stim - me! Ach dass du merk - test
cresc.
50
heed-ed my com - mand - ments! Oh, hadst thou heed - ed,
auf sein Ge - bot! ach, dass du merk - test,
cresc.
54
dim.
oh, hadst thou heed-ed my com - mand - ments!' Hear ye,
merk - test auf sein Ge - bot! Hö - re

59
piú adagio
dim.
Is - ra - el!
I - sra-el!
Is - ra - el!
I - sra-el!
hear
hö -
what the Lord
re des Herrn
sf
pp
64
Recit.
speak - eth!
Stim - me!
thus saith the Lord,
So spricht der Herr,
the Re-deem-er
der Er - lö - ser
of Is - ra - el
I - sra-els,
and his Ho - ly One, to
sein Hei - li-ger zum
pp
69
cresc.
f
Allegro maestoso (♩ = 132)
sf
sf
him op - press - ed by ty - rants;
Knecht der un - ter den Ty-ran-nen ist;
thus saith the Lord:
so spricht der Herr:
I,
Ich,
I
ich
am He that
bin eu - er
cresc.
cresc.
sf
ff

73
com - fort - eth; be not a - fraid, be not a - fraid, for I am thy God.
Trös - ter. Wei-che nicht, wei-che nicht, denn ich bin dein Gott!
p
sf
p
79
sf
sf
I, I am He that com - fort - eth; be not a - fraid, be not a - fraid, for
Ich, ich bin eu - er Trös - ter. Wei-che nicht, wei-che nicht, denn
cresc. sf
f sf
p
85
cresc.
f
I am thy God, I will strength - en thee, I,
ich bin dein Gott; ich stär - ke dich; wei -
p
cresc.

90
the Lord, will strength-en thee, for
che nicht, ich stär - ke dich, ich
f
[p]
95
cresc.
f
I, thy God, will strength-en thee. Say, who art thou?
bin dein Gott, ich stär - ke dich! Wer bist du denn?
p
cresc.
f
p
100
Say, who art thou, that thou art a - fraid of a man that shall
wer bist du denn, dass du dich vor Men - schen fürch-test, die doch
f
p
p
cresc.

105
p
die; and for - get - test the Lord, the Lord thy
ster - ben? und ver - gis - sest des Herrn, der dich ge -
sf
p
pp
110
cresc.
Ma - ker, who hath stretch - ed forth the hea - vens,
macht - hat, der den Him - mel aus - brei - tet,
cresc.
p
116
cresc.
and laid the earth's foun - da - tions, the earth's foun - da -
und die Er - de grün - det, die Er - de grün -
sf p
cresc.

121
f
sf
sf
tions? Say, who art thou? I, I am He that com - fort -
det. Wer bist du denn? Ich, ich bin eu - er Trös -
f
sf
ff
ff
p
127
p
sf
eth; be not a - fraid, be not a - fraid, for I, I
ter. Wei - che nicht, wei - che nicht, denn ich, ich
cresc.
p
134
sf
cresc.
am thy God; be not a - fraid, be not a - fraid,
bin dein Gott! wei - che nicht, wei - che nicht,
cresc.
cresc.

140
f
f
I, I am thy God; be not a-
denn ich bin dein Gott! wei - che
ff
145
f
fraid, be not a - fraid, for I, thy
nicht, wei - che nicht, denn ich bin dein
ff
ff
pp cresc.
151
f
God, will strength - en thee.'
Gott, ich stär - ke dich!
ff

Laudamus te
from
MASS IN C MINOR

Wolfgang Amadeus Mozart

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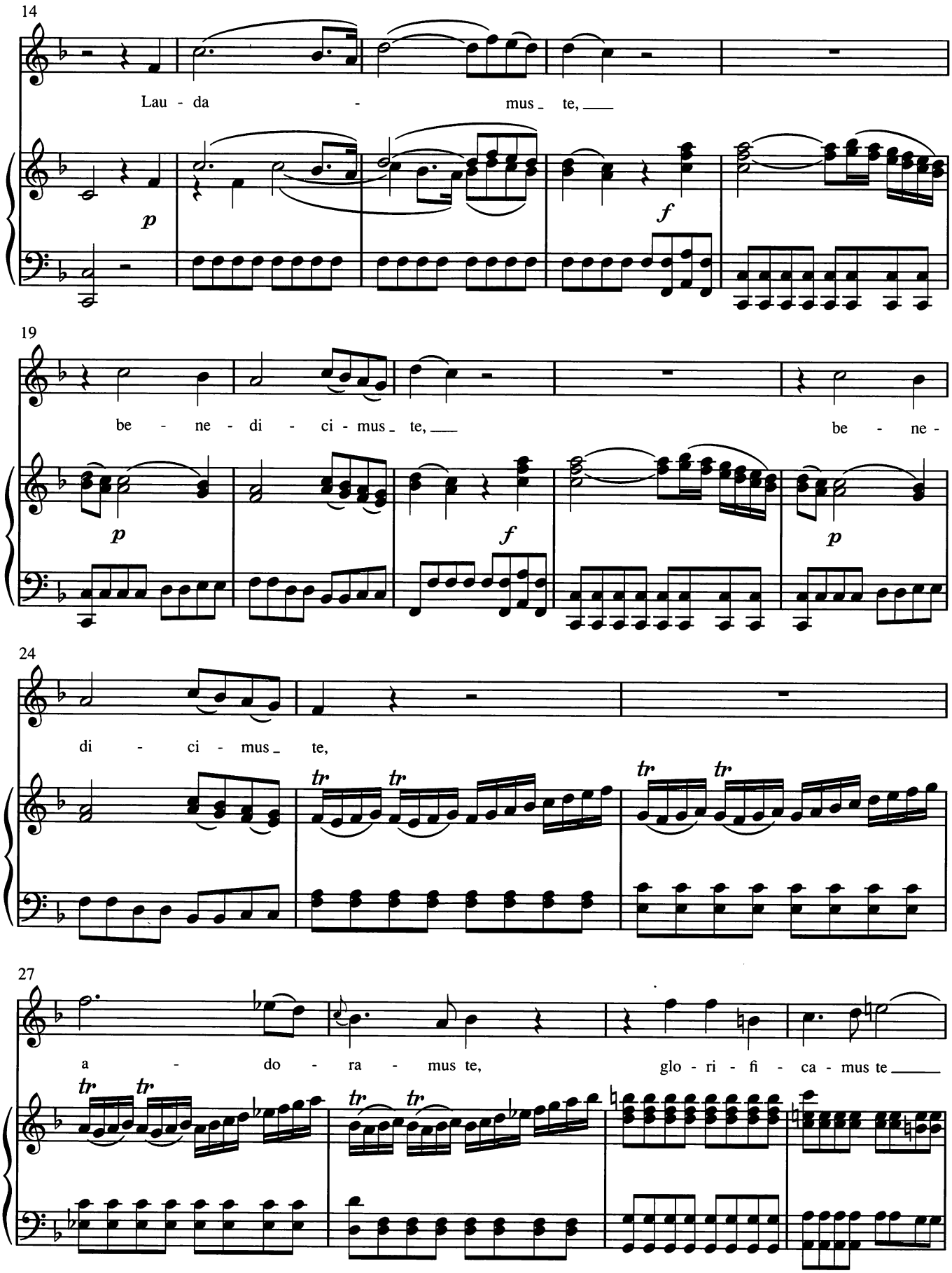
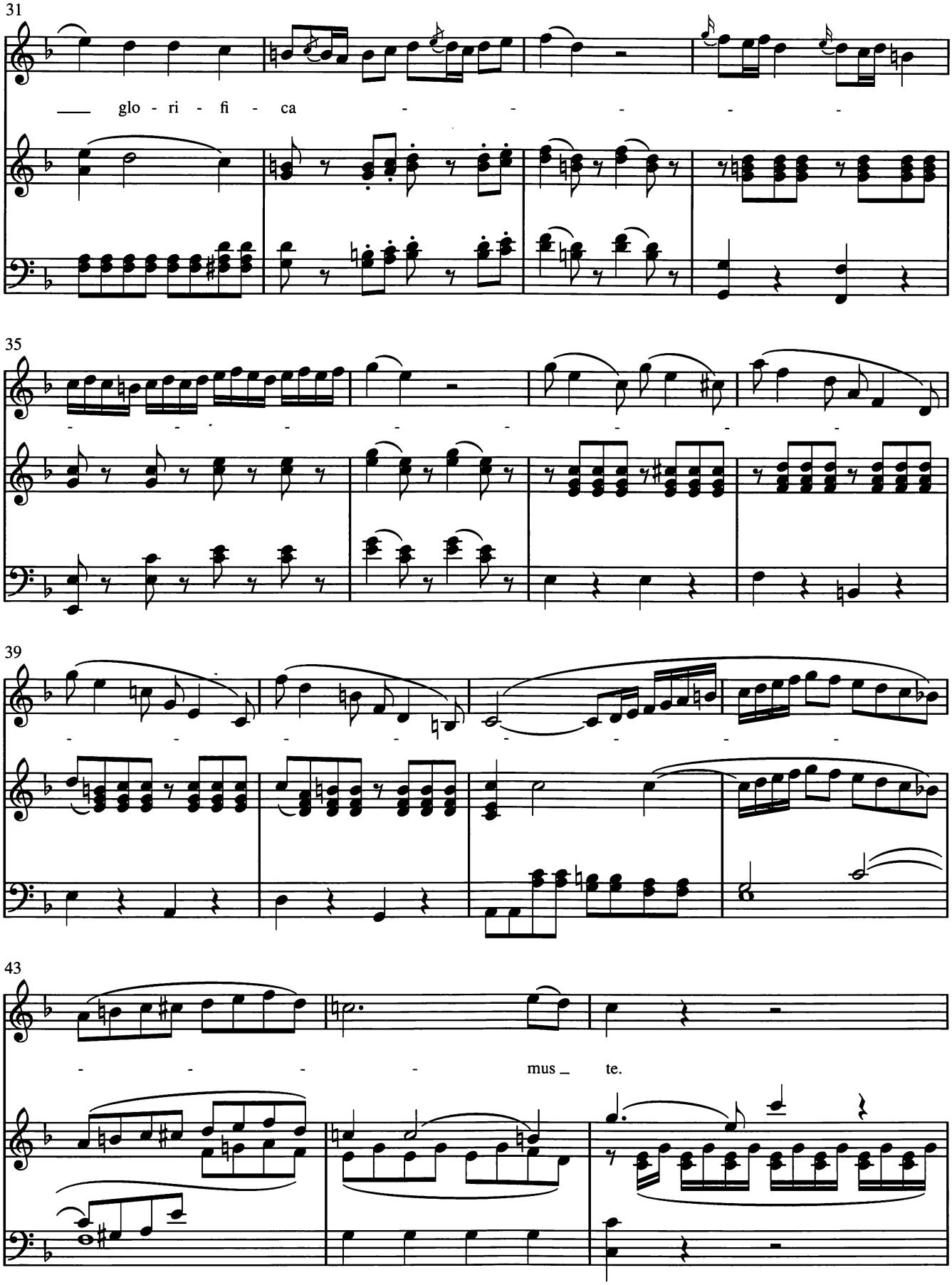
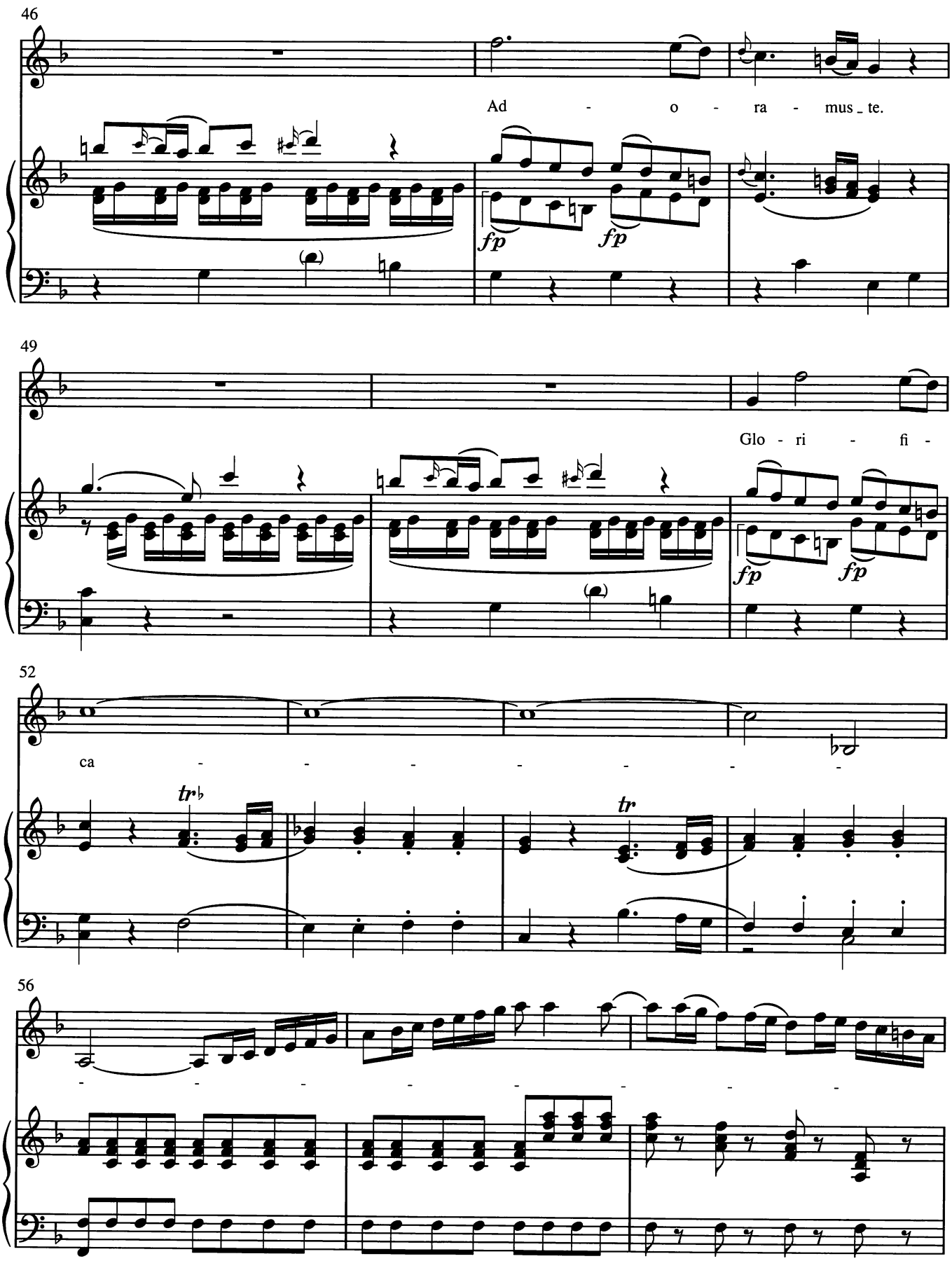
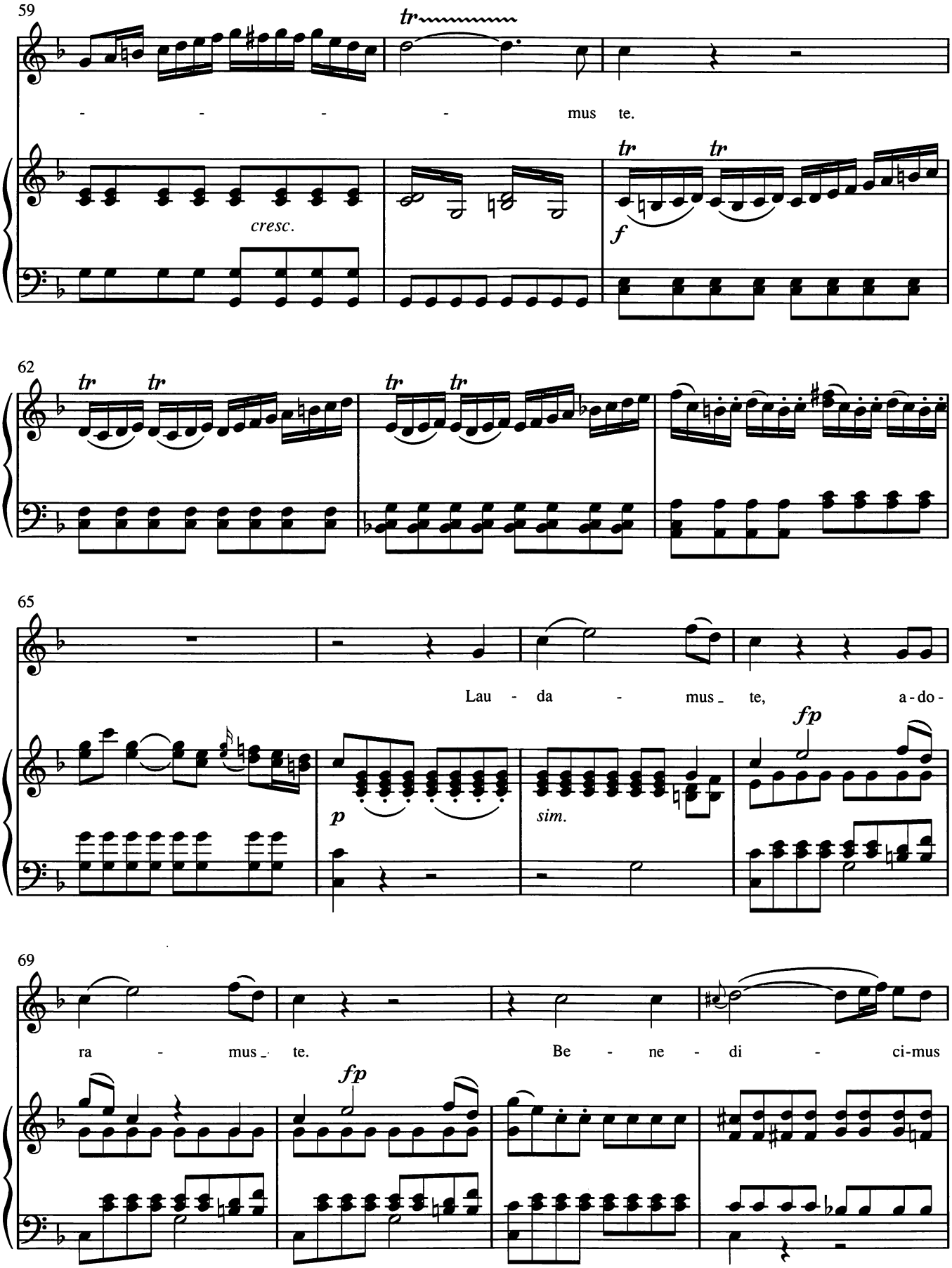
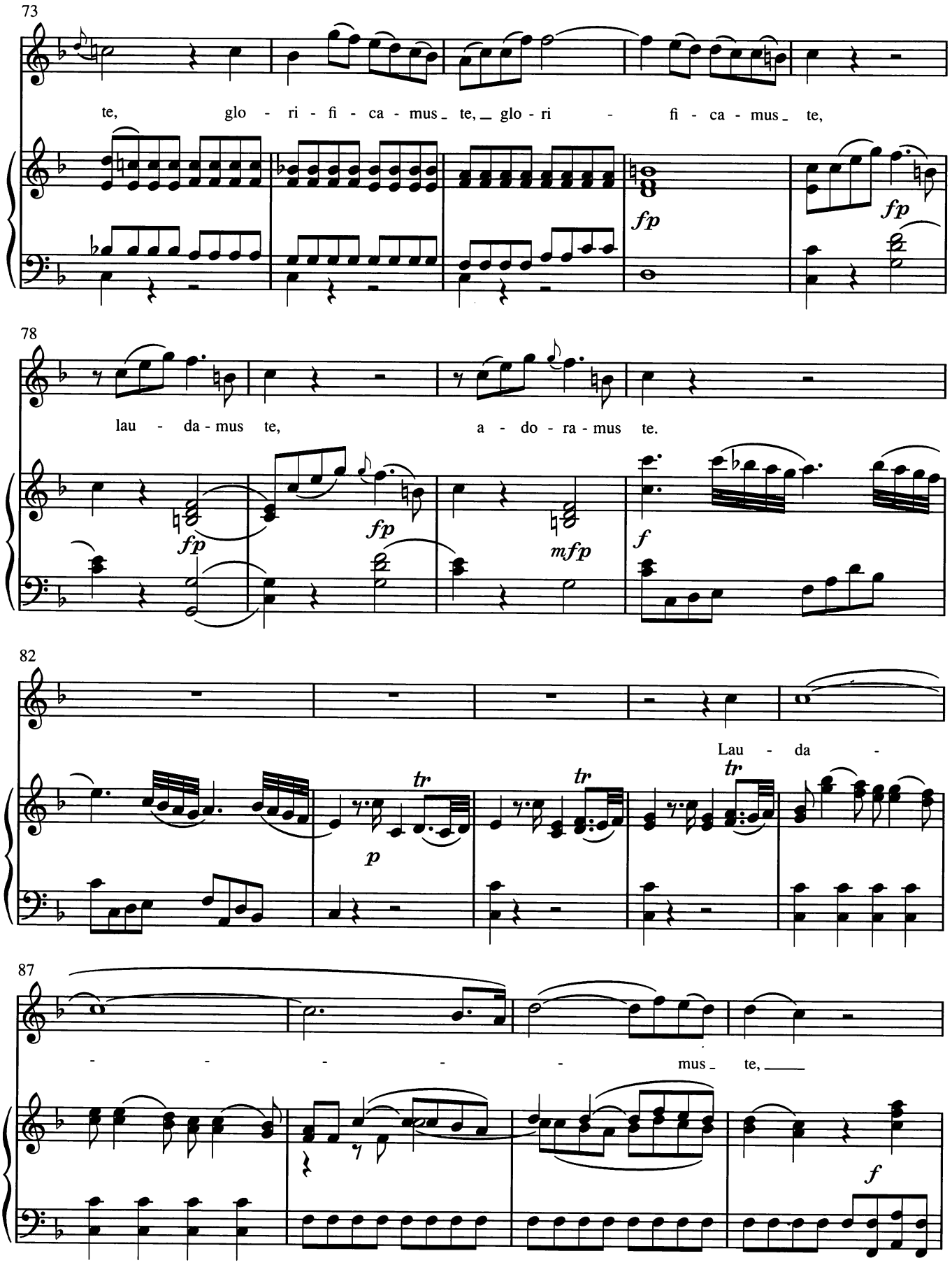
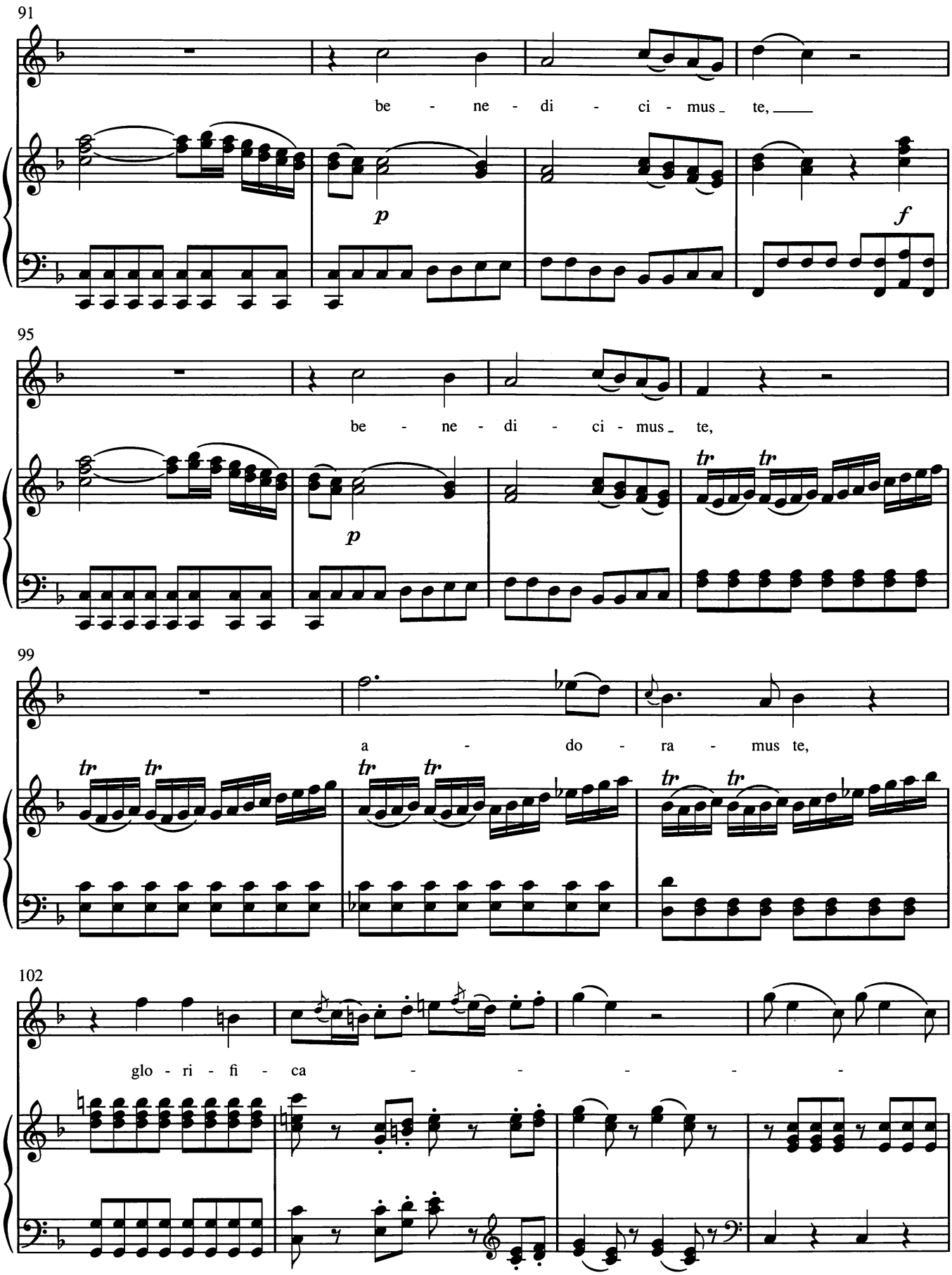
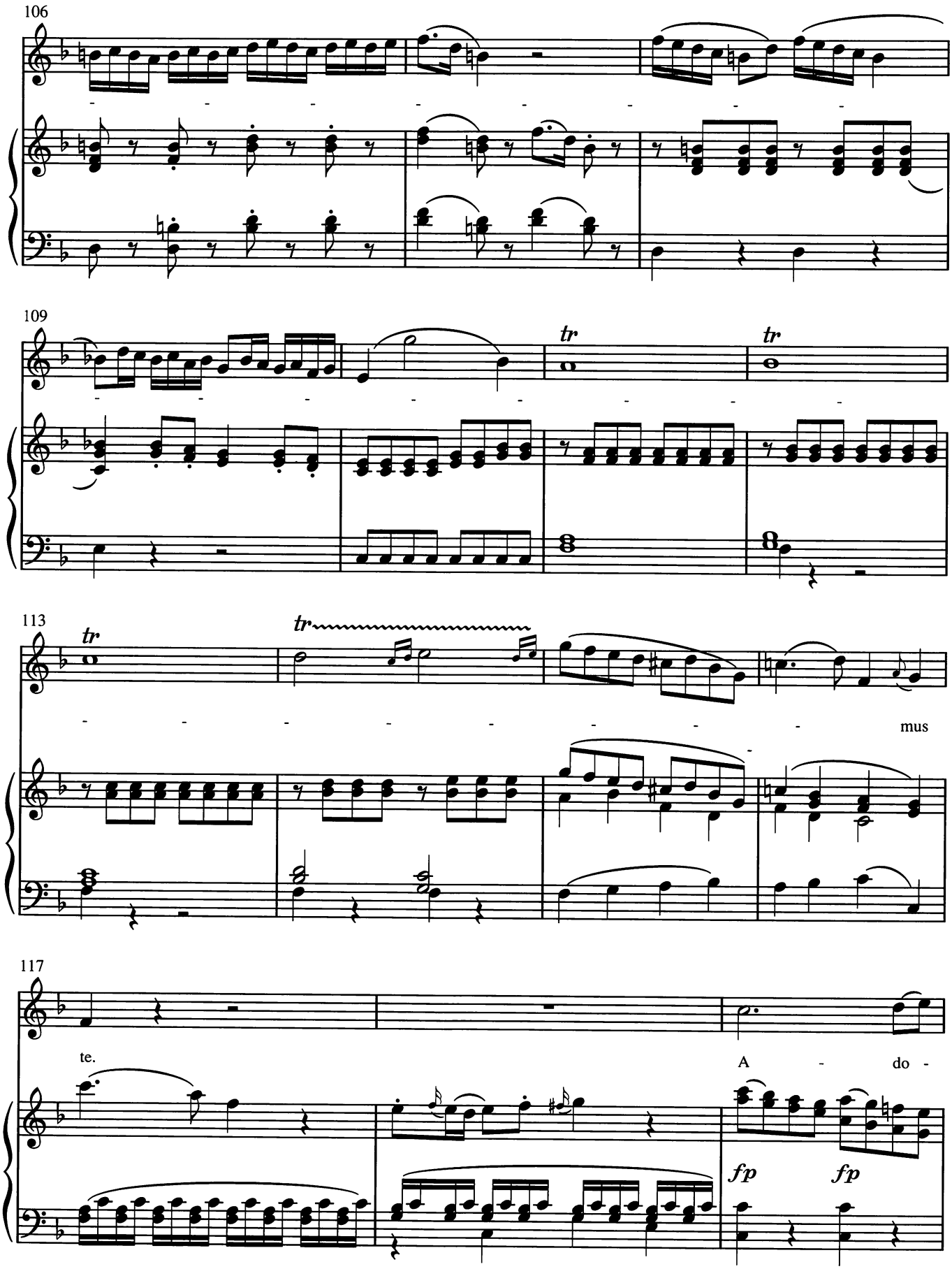
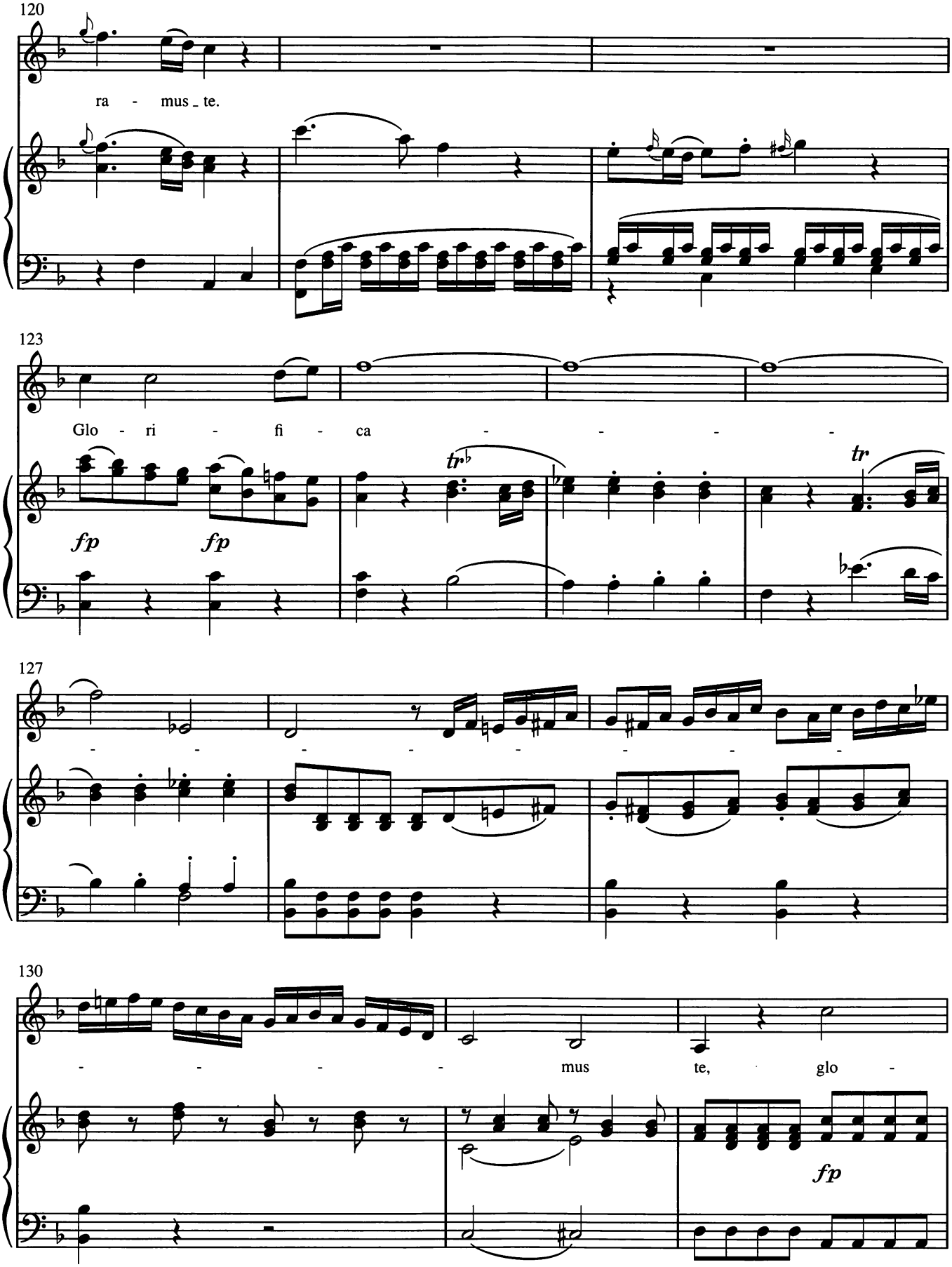
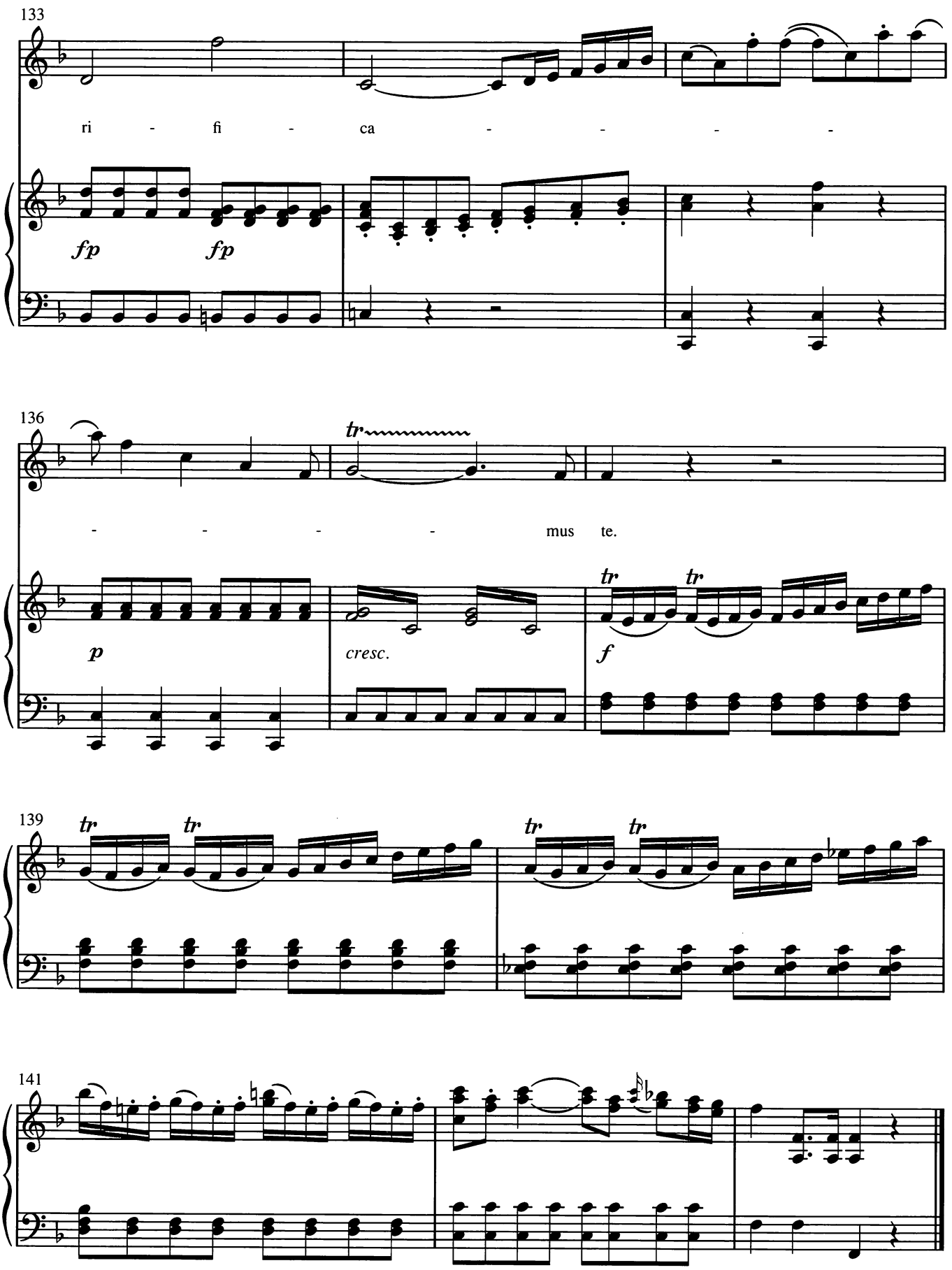
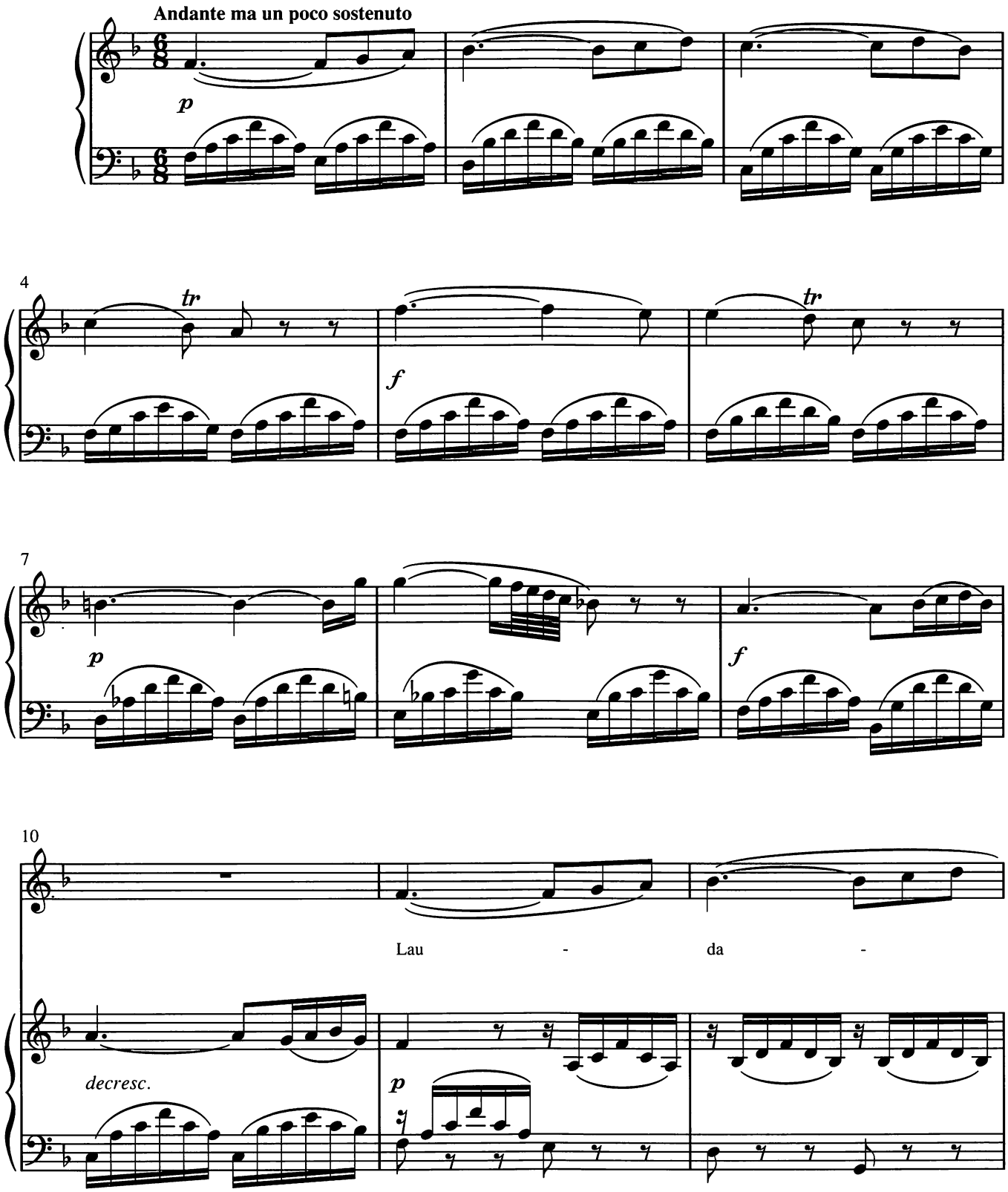

14
Lau - da - mus_ te,
p
f
19
be - ne - di - ci - mus_ te,
be - ne -
p
f
p
24
di - ci - mus_ te,
tr
tr
tr
tr
27
a - do - ra - mus te,
glo - ri - fi - ca - mus te
tr
tr
tr
tr

31
glo - ri - fi - ca
35
39
43
mus_ te.

46
Ad - o - ra - mus _ te.
fp
fp
49
Glo - ri - fi -
fp
fp
52
ca - - - - - - -
tr♭
tr
56

59
tr
- - - - mus te.
cresc.
tr tr
f
62
tr tr tr tr
65
Lau - da - mus_ te, a-do-
p
sim.
fp
69
ra - mus_ te. Be - ne - di - ci-mus
fp

73
te, glo - ri - fi - ca - mus_ te,_ glo - ri - fi - ca - mus_ te,
fp
fp
78
lau - da - mus te, a - do - ra - mus te.
fp
fp
mfp
f
82
Lau - da -
tr
tr
tr
p
87
- - - - - mus_ te,_
f

91
be - ne - di - ci - mus_ te,
p
f
95
be - ne - di - ci - mus_ te,
p
tr tr
99
a - do - ra - mus te,
tr tr tr tr tr tr
102
glo - ri - fi - ca - - - - -

106
109
tr
tr
113
tr
tr
mus
117
te.
A - do -
fp
fp

120
ra - mus _ te.
123
Glo - ri - fi - ca - - - -
fp
fp
tr
tr
127
- - - - - - - -
130
- - - - mus te, glo -
fp

133
ri - fi - ca - - - -
fp fp
136
tr
- - - - mus te.
p
cresc.
tr tr
f
139
tr tr tr tr
141

Laudate Dominum

from

VESPERAE SOLENNES DE CONFESSORE

Wolfgang Amadeus Mozart

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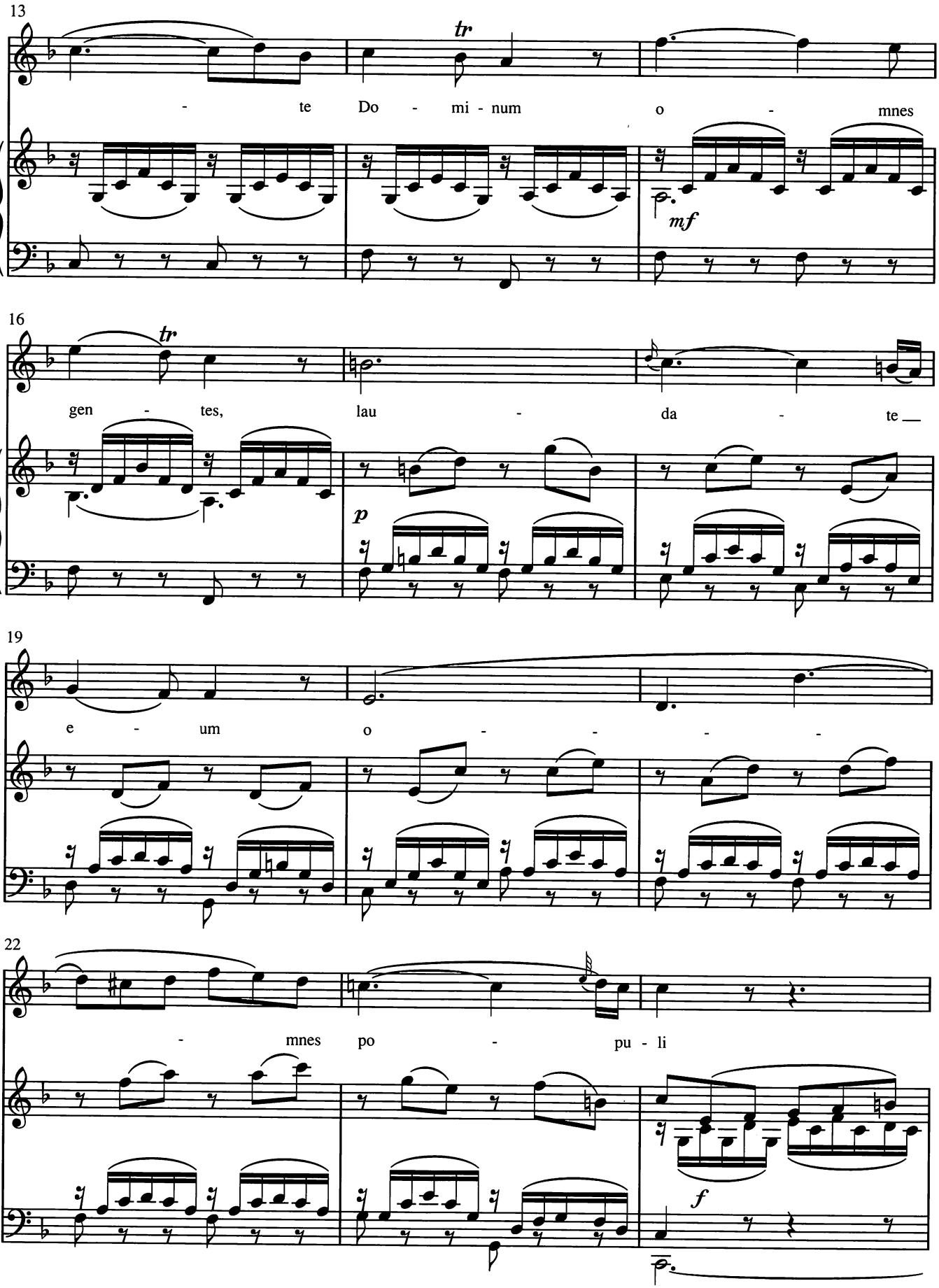
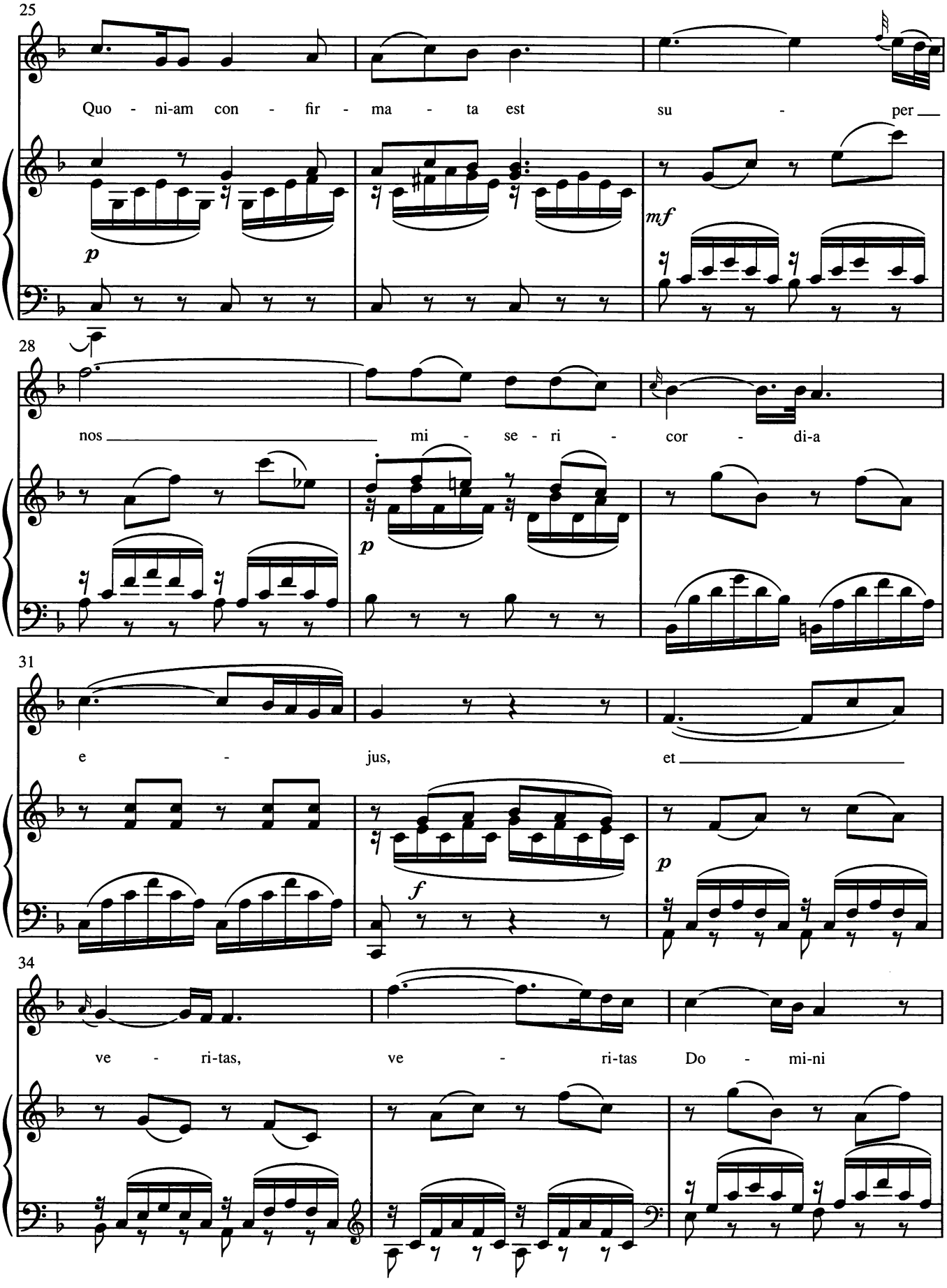
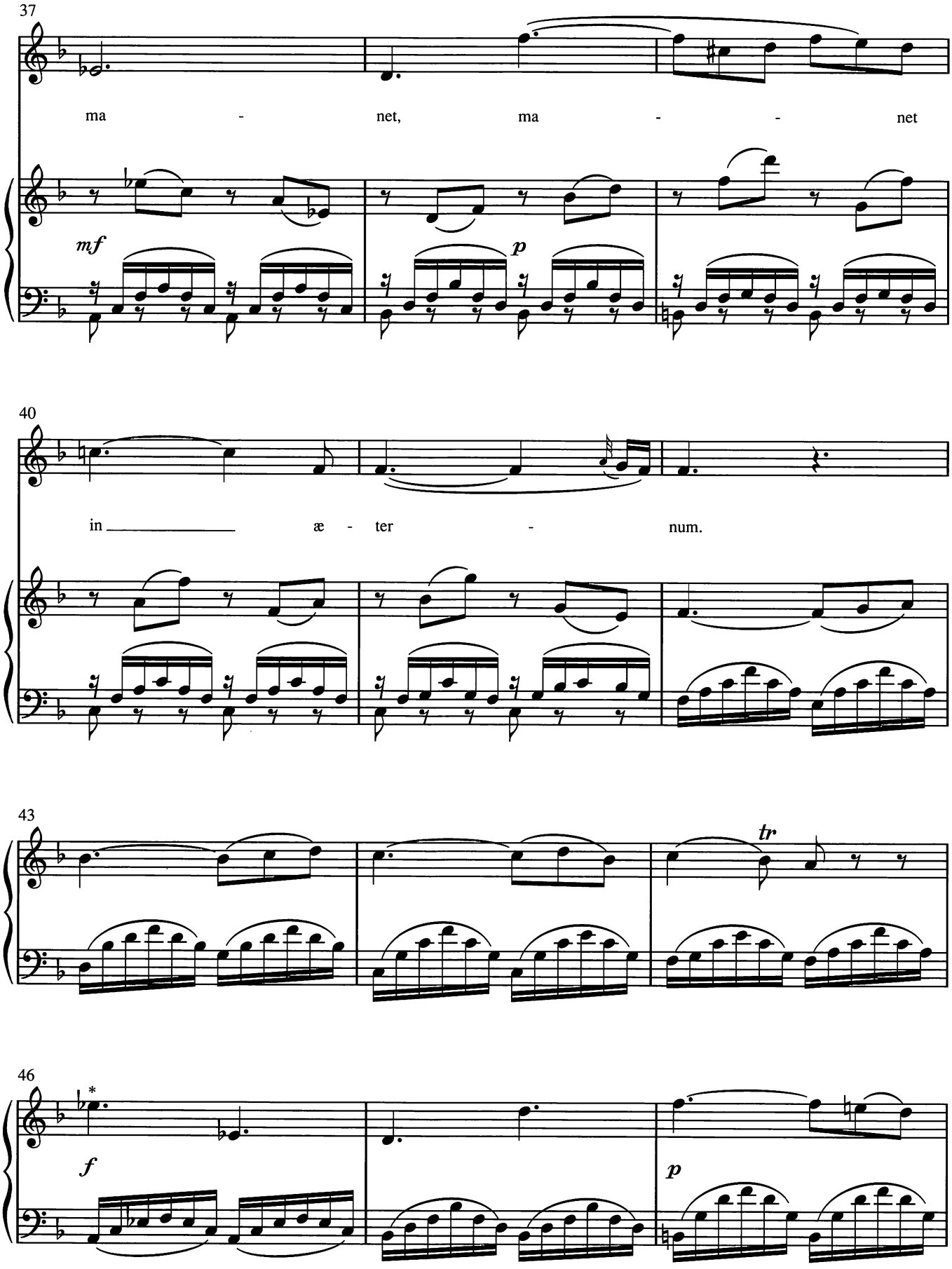
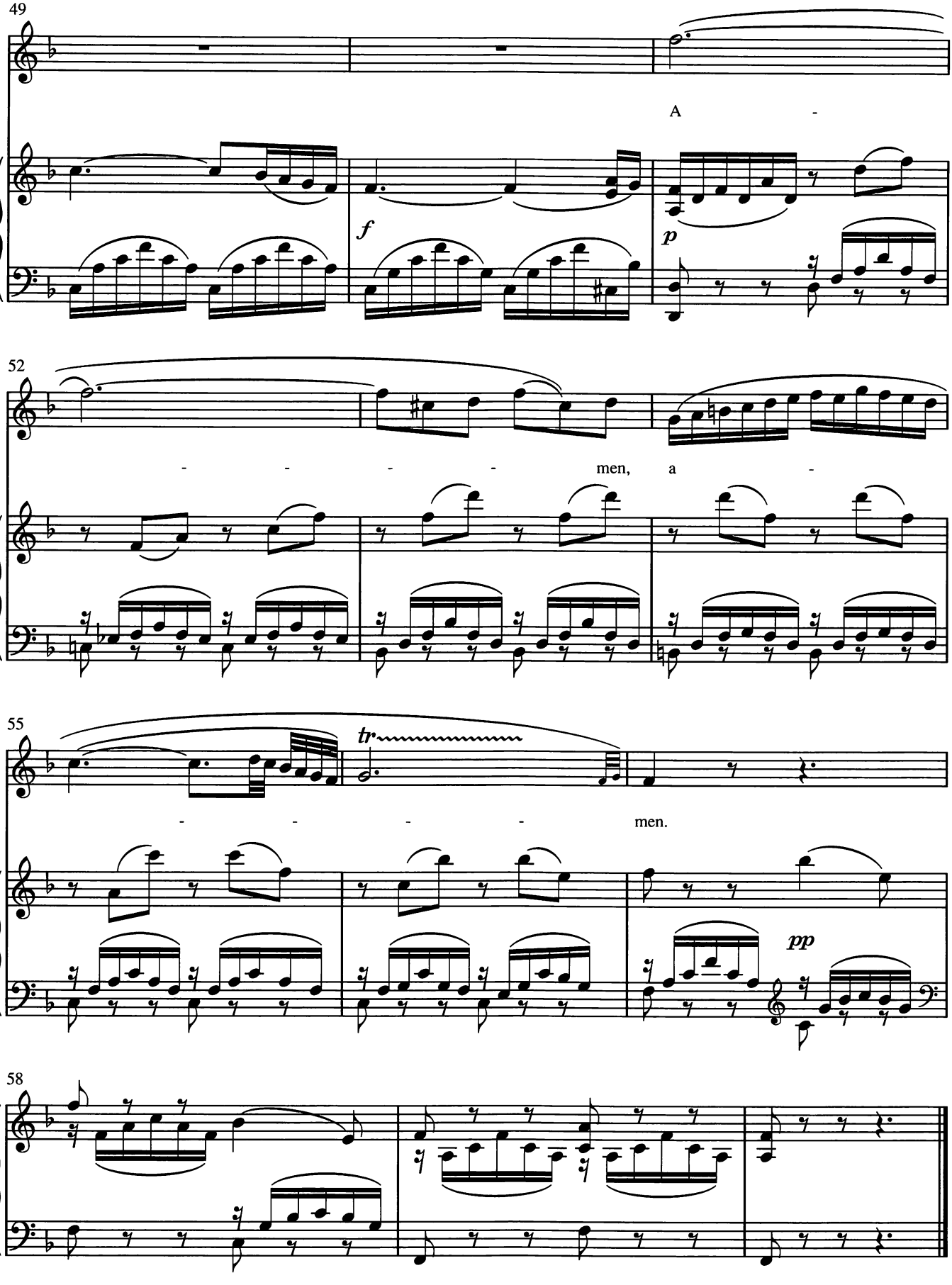
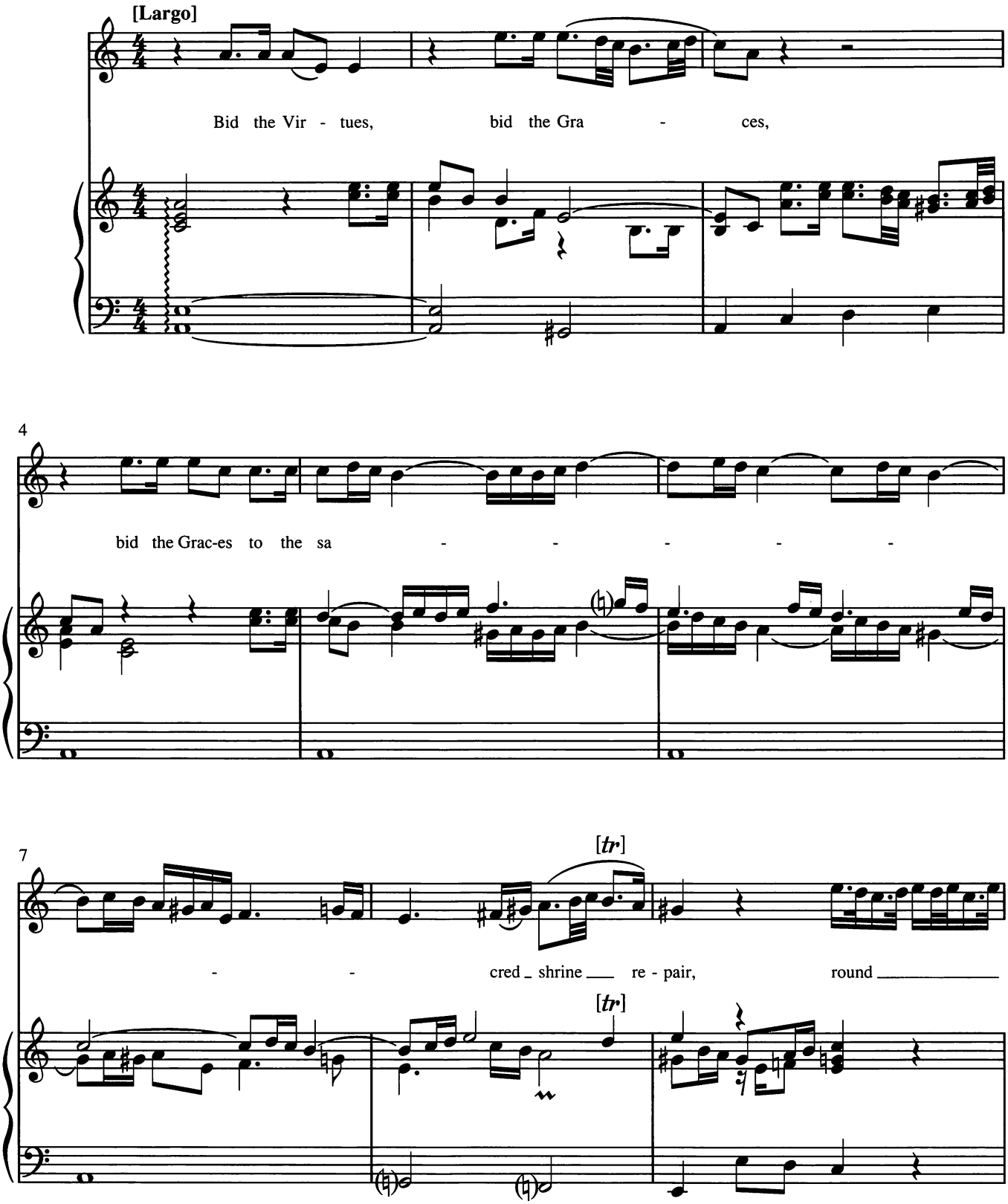

13
tr
- te Do - mi - num o - mnes
mf
16
tr
gen - tes, lau - da - te
p
19
e - um o - - - -
22
- mnes po - pu - li
f

25
Quo - ni-am con - fir - ma - ta est su - per
p
mf
28
nos mi - se - ri - cor - di-a
p
31
e - jus, et
f
p
34
ve - ri-tas, ve - ri-tas Do - mi-ni

*The chorus strophe has been abridged for this solo version.

49
A -
f
p
52
- - - - men, a -
55
tr
- - - - men.
pp
58

Bid the Virtues, bid the Graces

from

COME YE SONS OF ART

Henry Purcell

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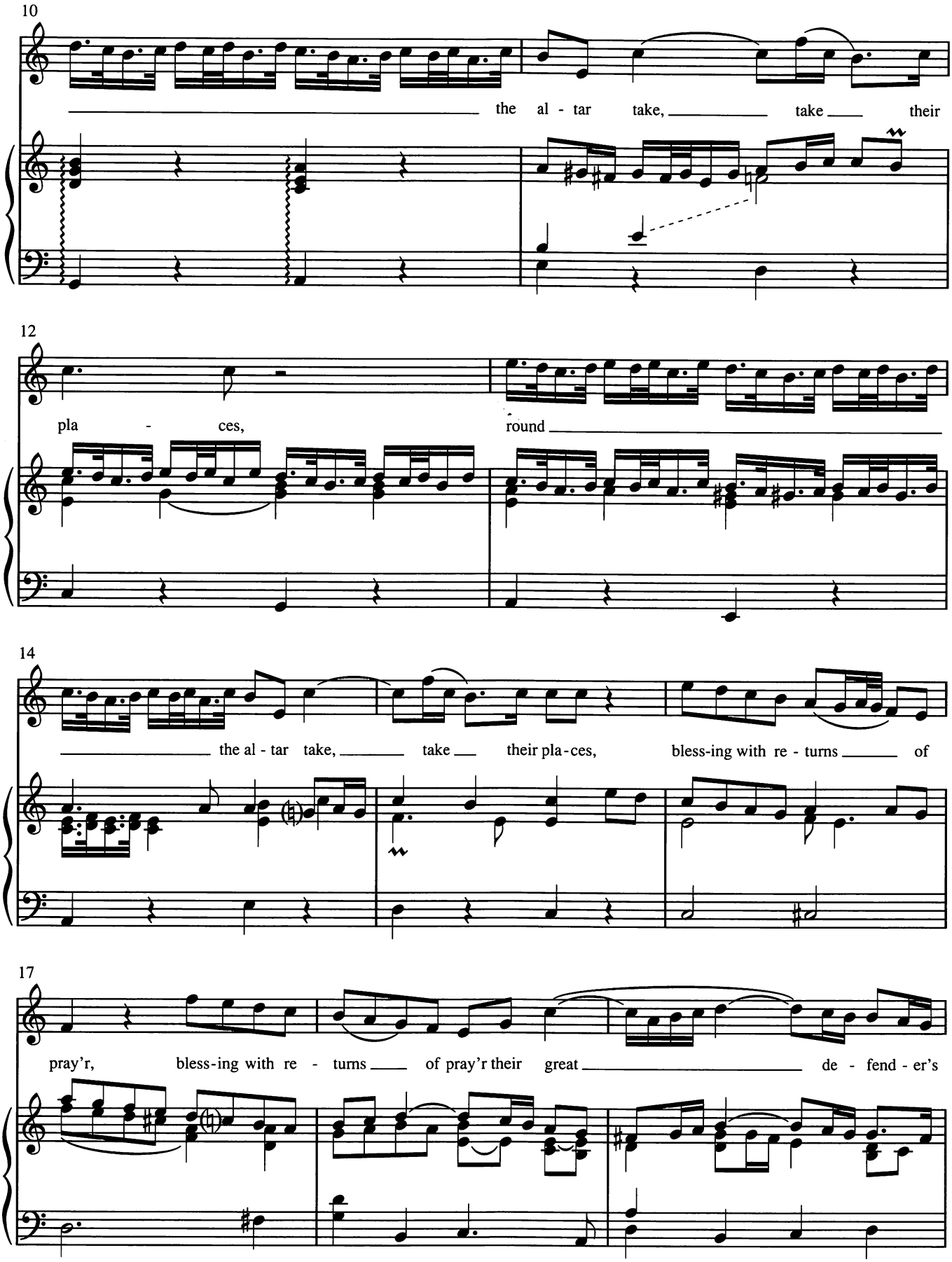
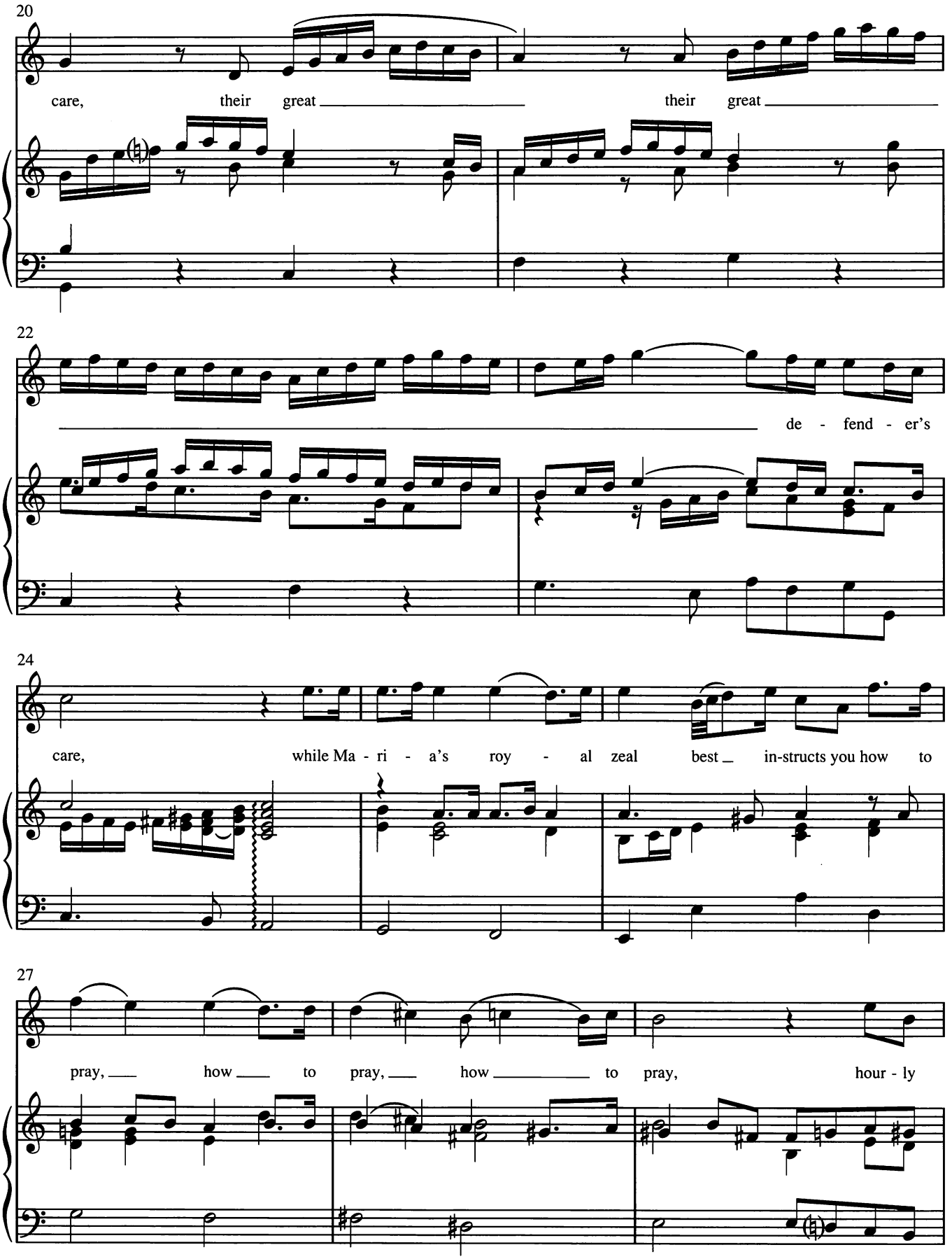
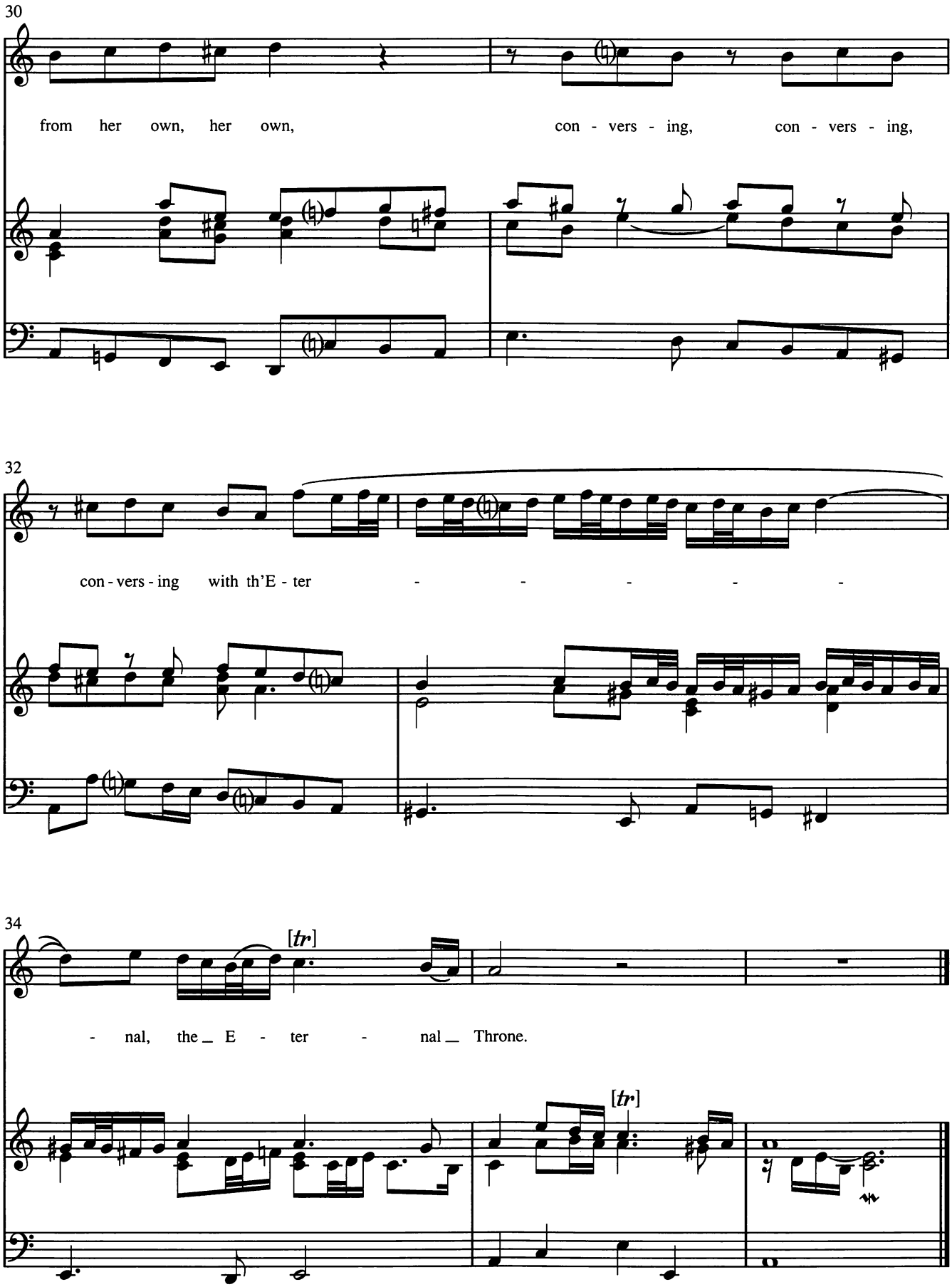
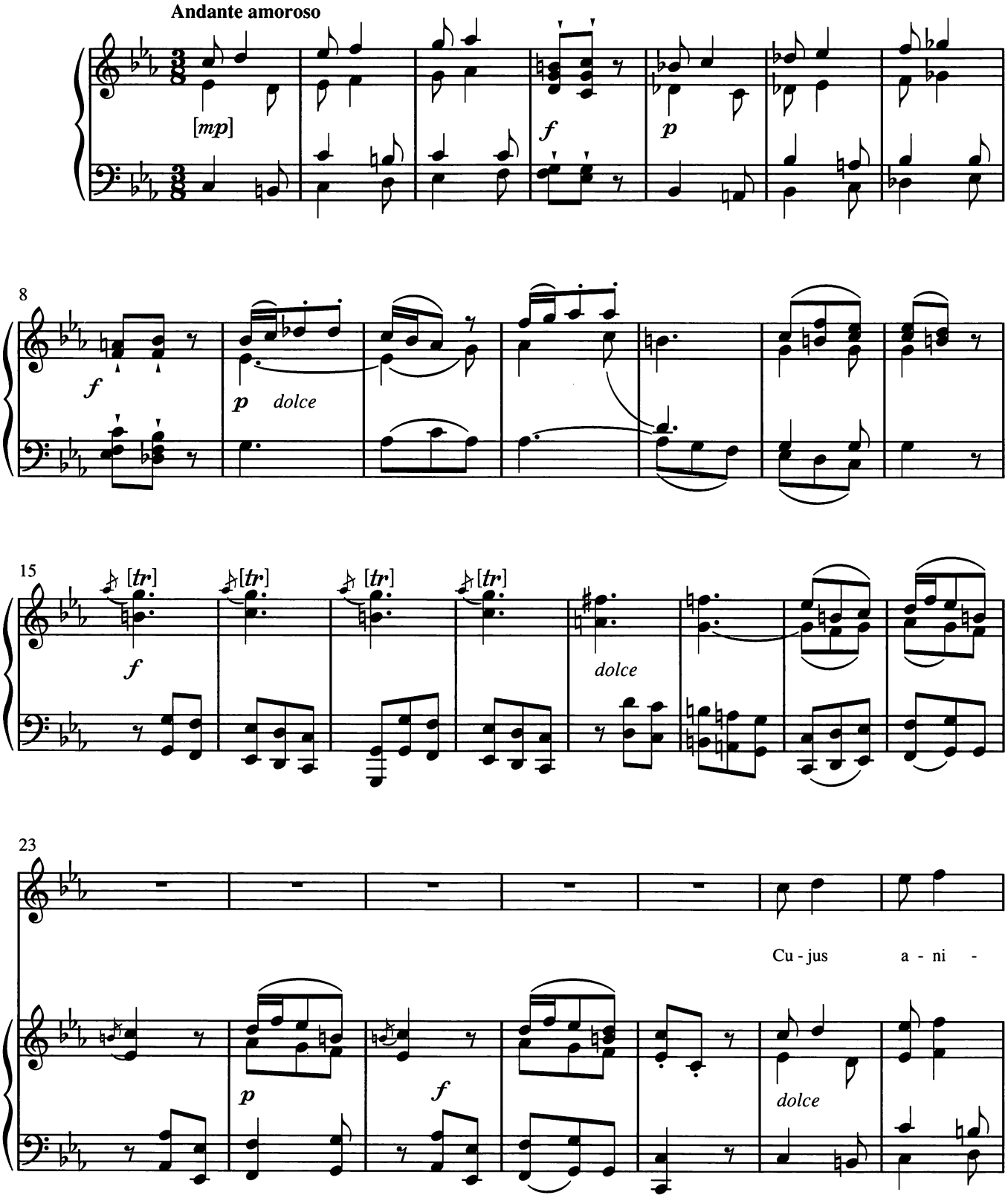

10
the al - tar take, take their
12
pla - ces, round
14
the al - tar take, take their pla-ces, bless-ing with re - turns of
17
pray'r, bless-ing with re - turns of pray'r their great de - fend - er's

20
care, their great their great
22
de - fend - er's
24
care, while Ma - ri - a's roy - al zeal best in-structs you how to
27
pray, how to pray, how to pray, hour - ly

30
from her own, her own, con - vers - ing, con - vers - ing,
32
con - vers - ing with th'E - ter - - - - -
34
[tr]
- nal, the_ E - ter - nal_ Throne.
[tr]

Cujus animam gementem
from
STABAT MATER

Giovanni Battista Pergolesi

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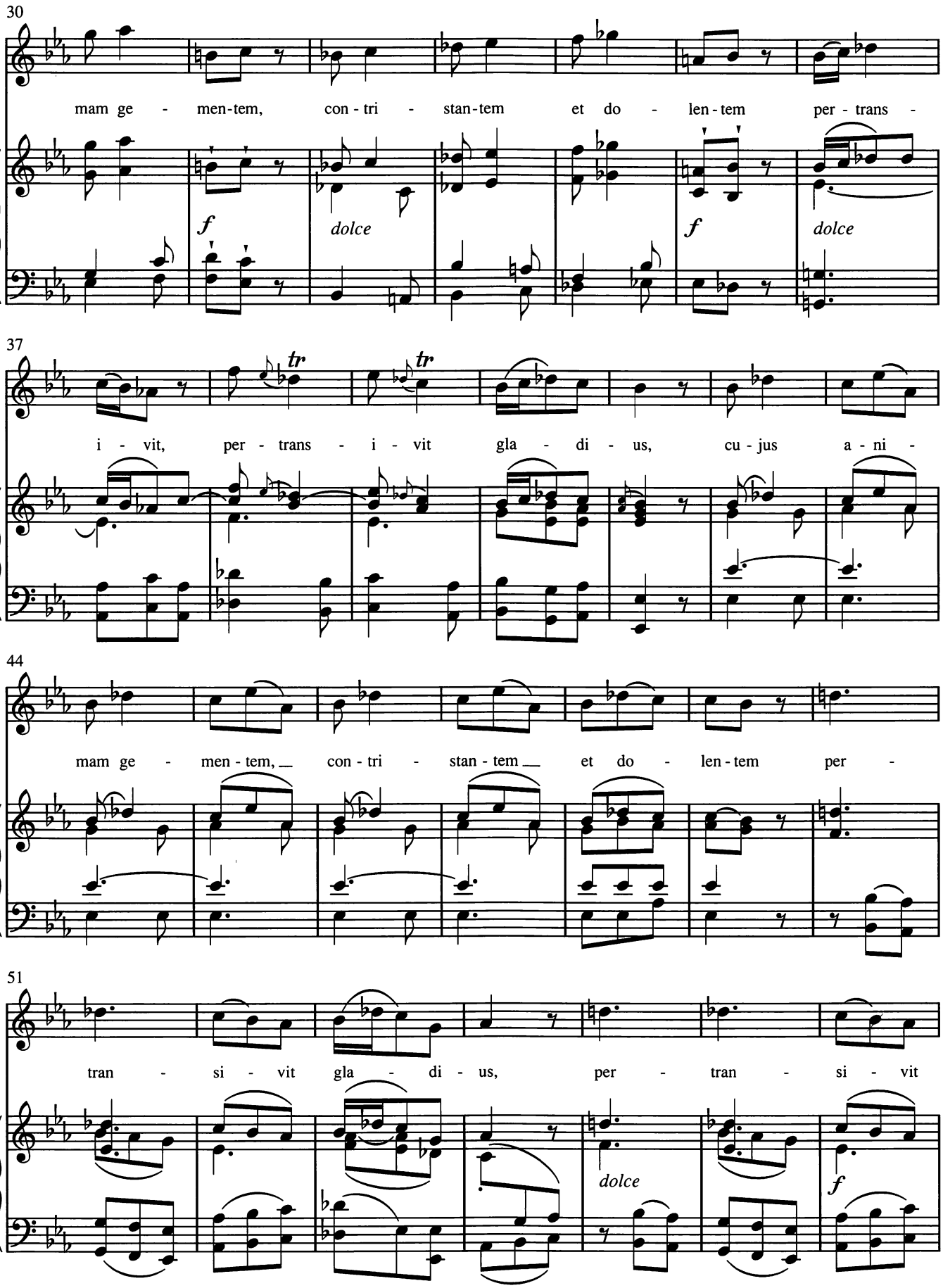
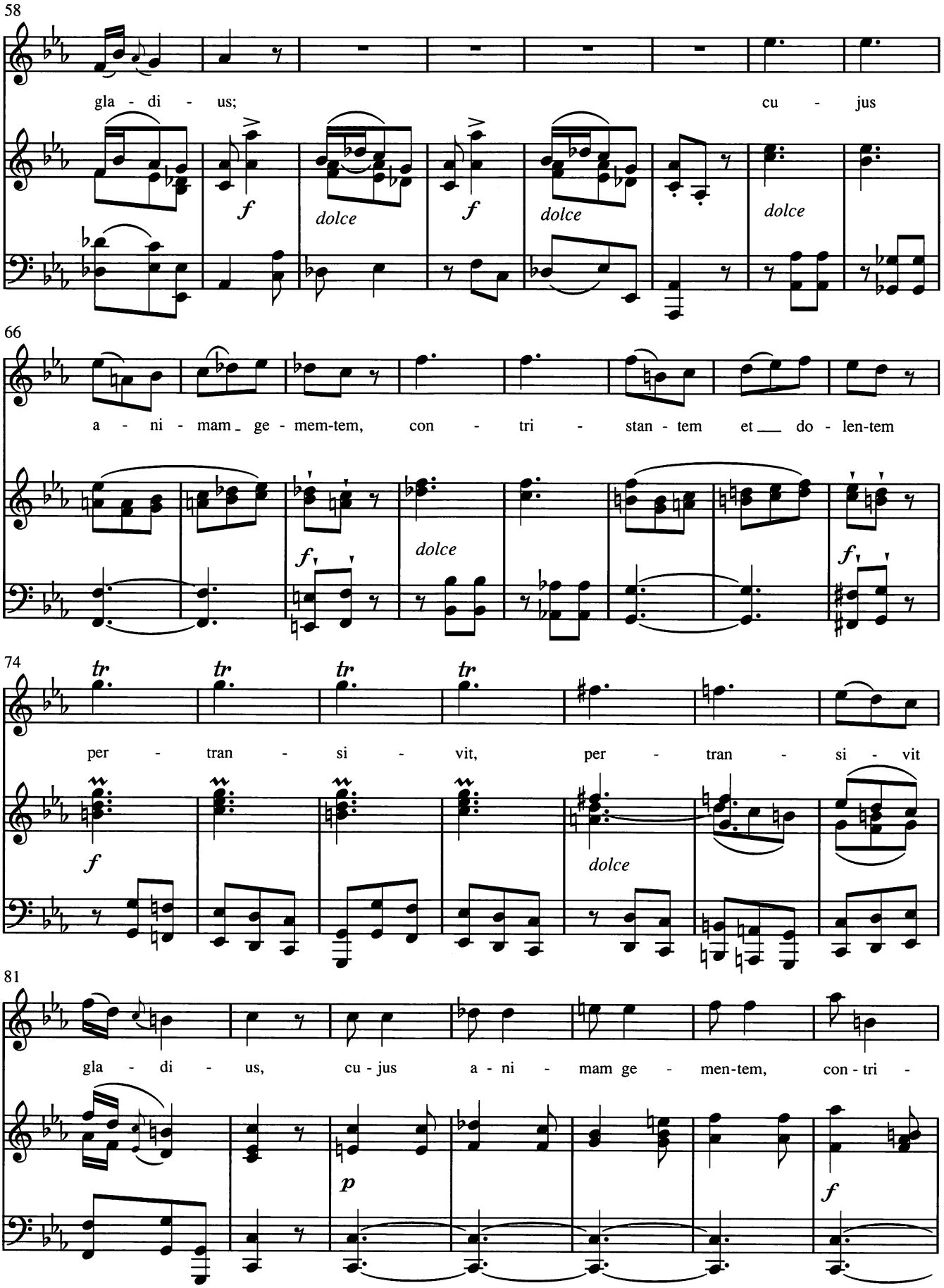
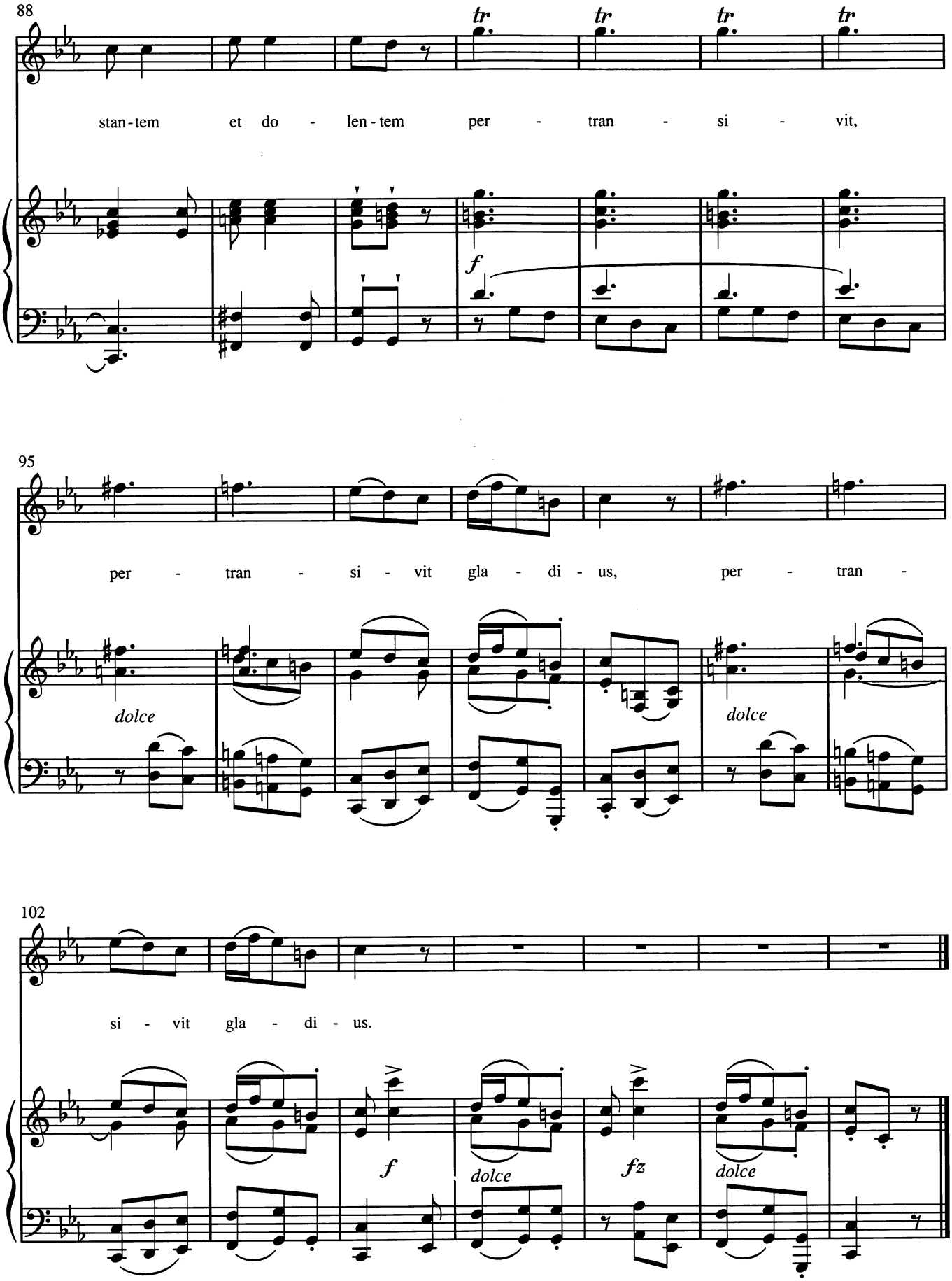
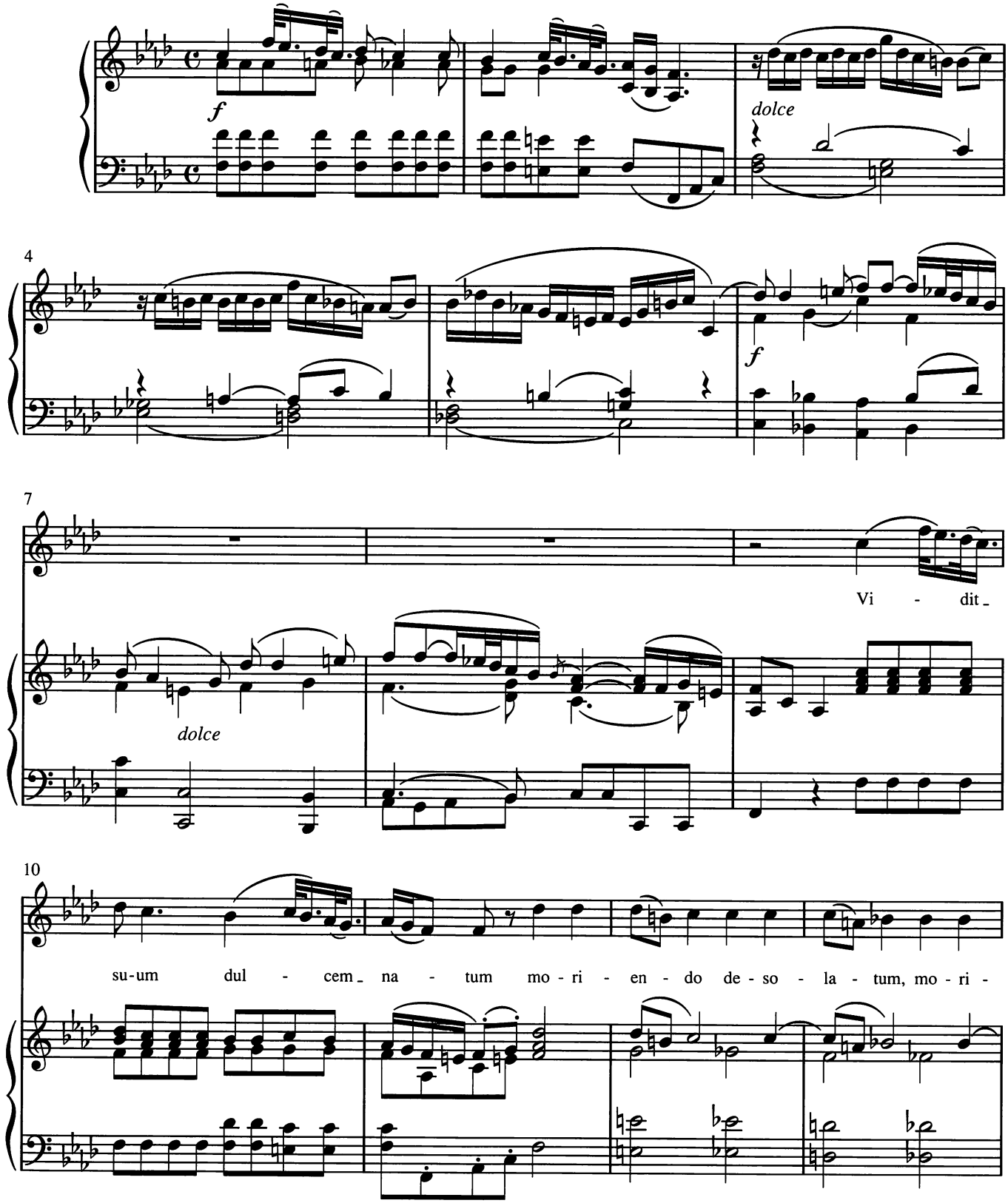

30
mam ge - men-tem, con - tri - stan-tem et do - len-tem per - trans -
f
dolce
f
dolce
37
i - vit, per - trans - i - vit gla - di - us, cu - jus a - ni -
tr
tr
44
mam ge - men - tem, con - tri - stan - tem et do - len - tem per -
51
tran - si - vit gla - di - us, per - tran - si - vit
dolce
f

58
gla - di - us;
cu - jus
f
dolce
f
dolce
dolce
66
a - ni - mam ge - mem-tem, con - tri - stan - tem et do - len-tem
f
dolce
f
74
tr
tr
tr
tr
per - tran - si - vit, per - tran - si - vit
f
dolce
81
gla - di - us, cu - jus a - ni - mam ge - men-tem, con - tri -
p
f

88
tr
tr
tr
tr
stan-tem et do - len-tem per - tran - si - vit,
f
95
per - tran - si - vit gla - di - us, per - tran -
dolce
dolce
102
si - vit gla - di - us.
f
dolce
fz
dolce

Vidit suum dulcem natum

from

STABAT MATER

A tempo giusto

Giovanni Battista Pergolesi

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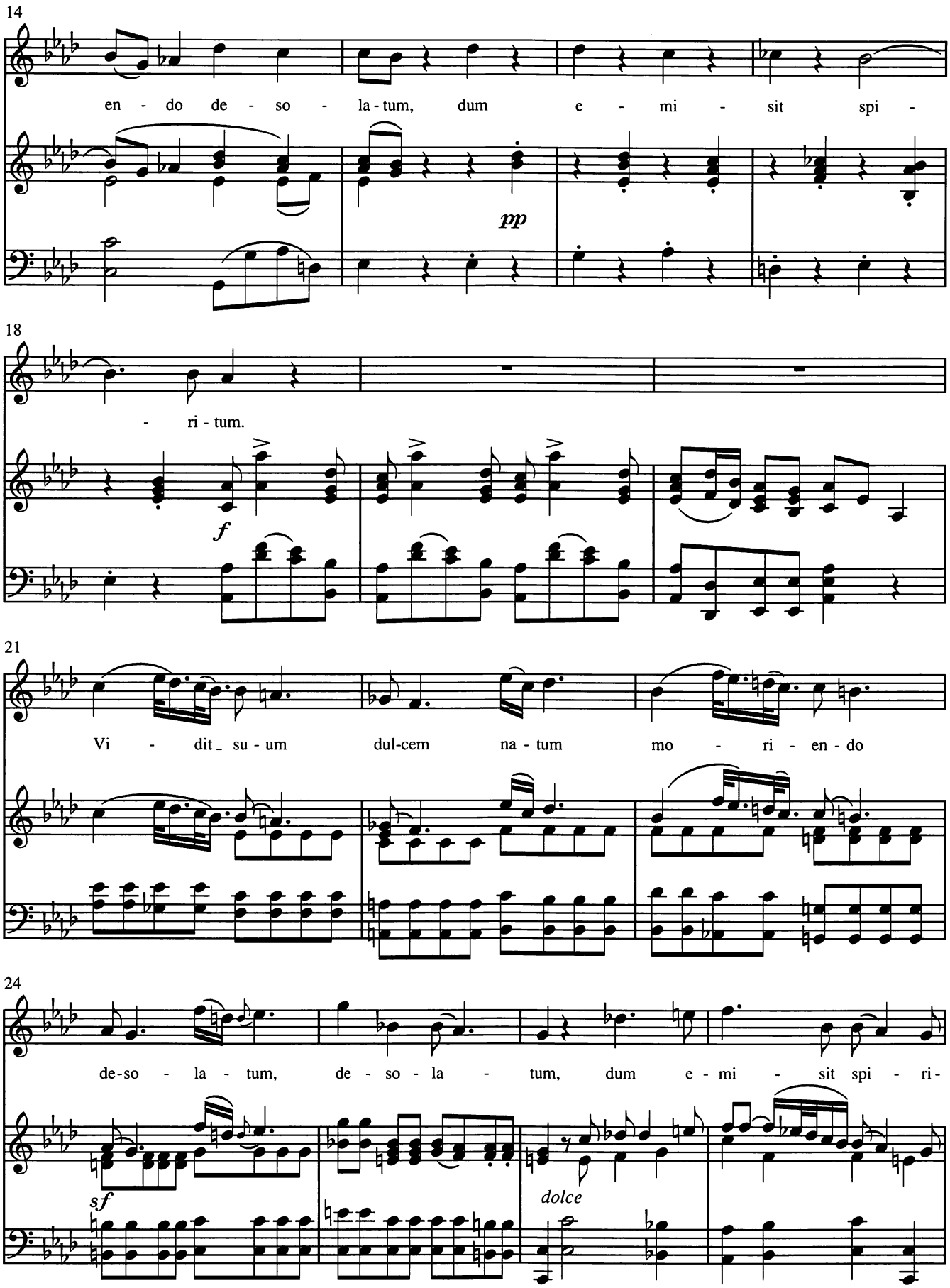
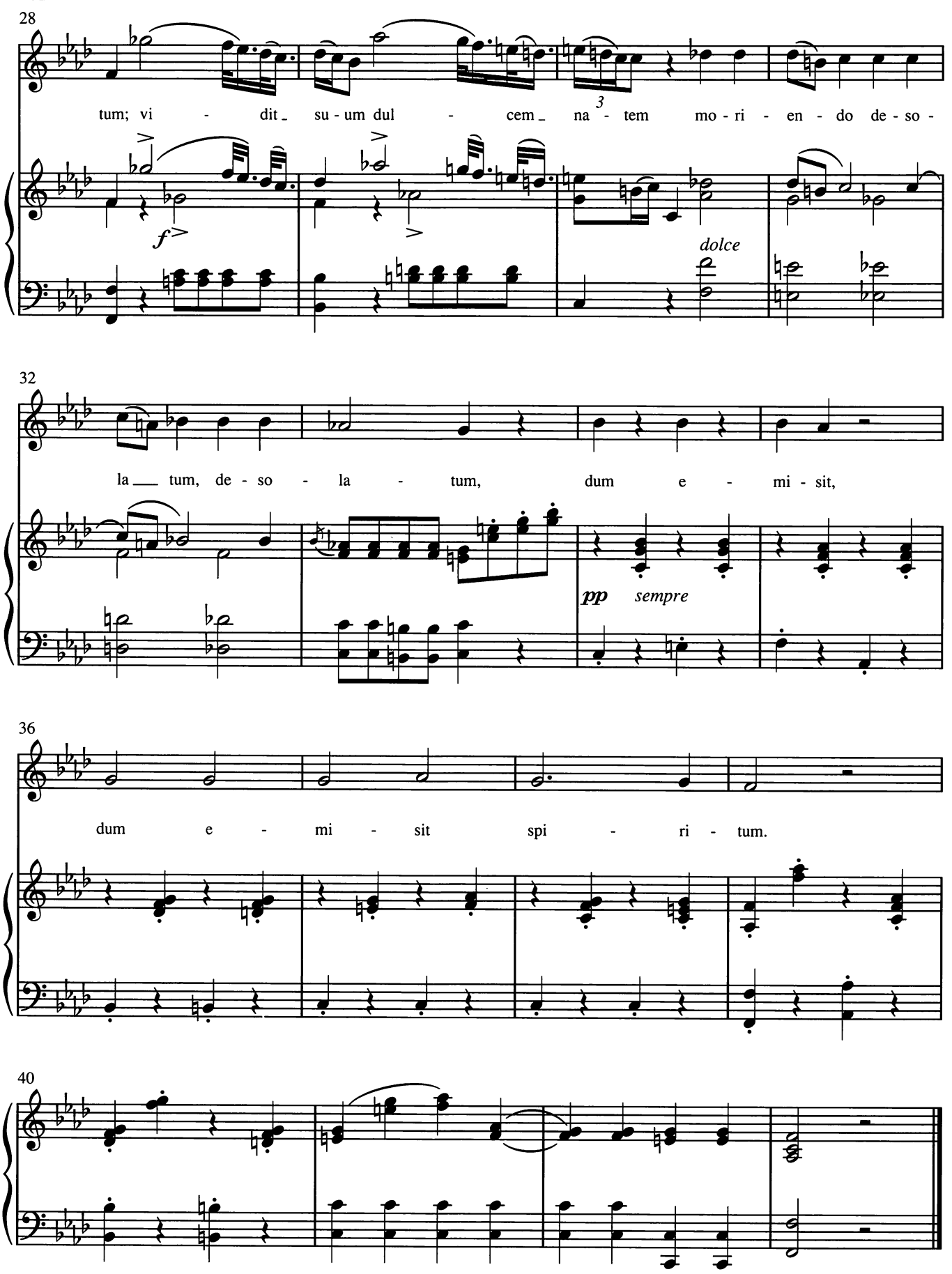
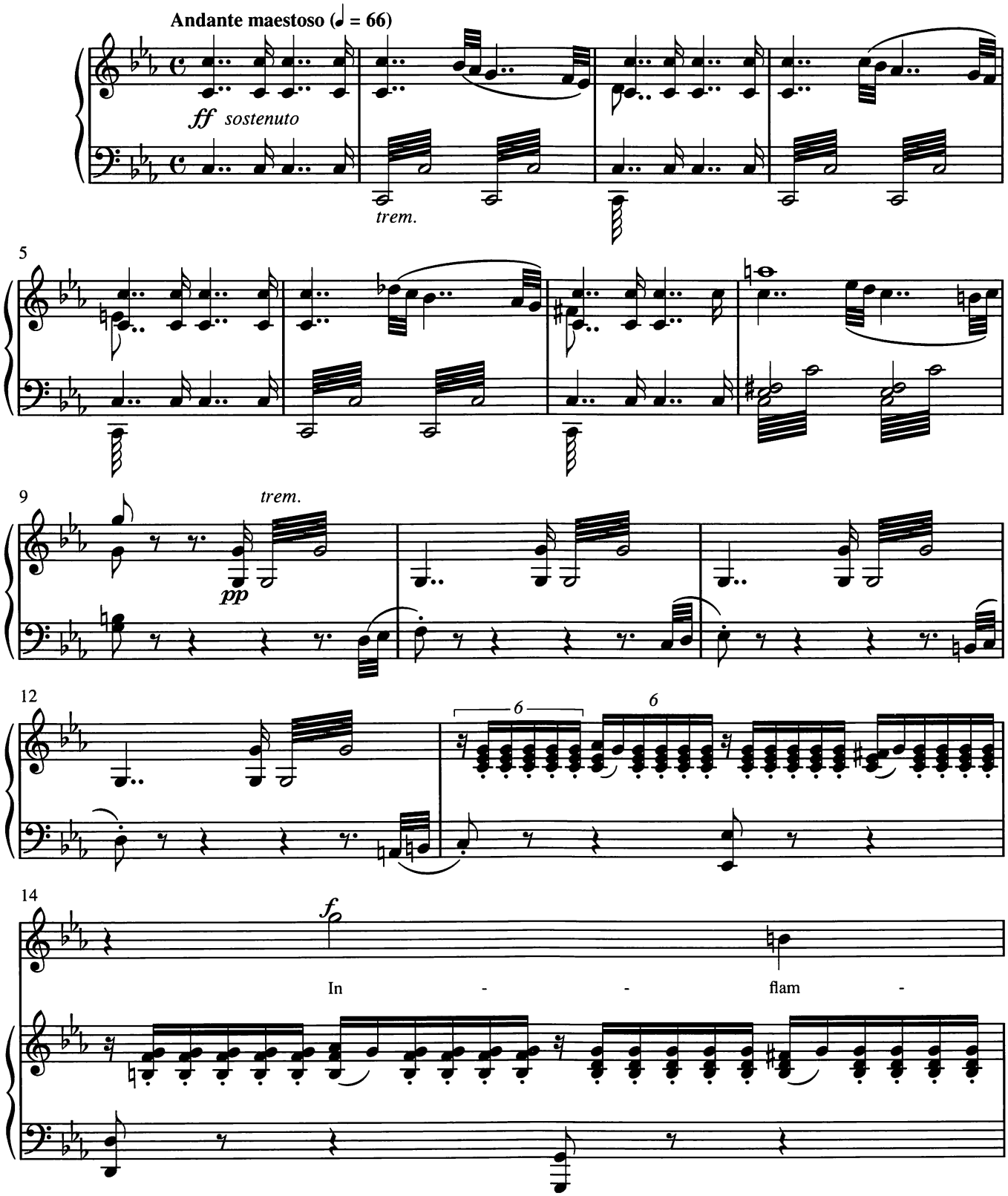

14
en - do de - so - la - tum, dum e - mi - sit spi -
pp
18
- ri - tum.
f
21
Vi - dit_ su - um dul-cem na - tum mo - ri - en - do
24
de-so - la - tum, de - so - la - tum, dum e - mi - sit spi - ri -
sf
dolce

28
tum; vi - dit_ su - um dul - cem_ na - tem mo - ri - en - do de - so -
3
f
dolce
32
la__ tum, de - so - la - tum, dum e - mi - sit,
pp sempre
36
dum e - mi - sit spi - ri - tum.
40

Inflammatus et accensus

from

STABAT MATER

Gioachino Rossini

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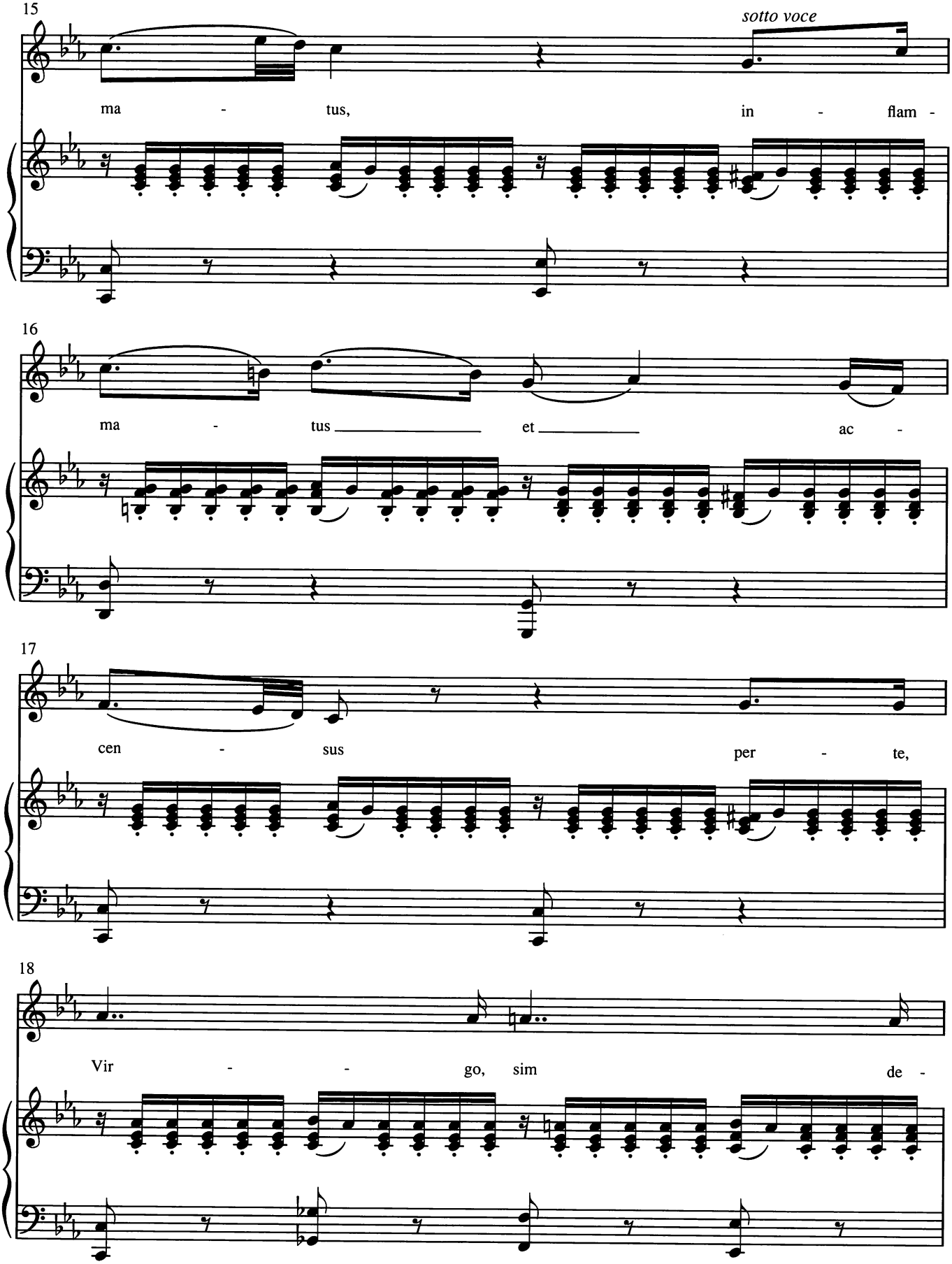
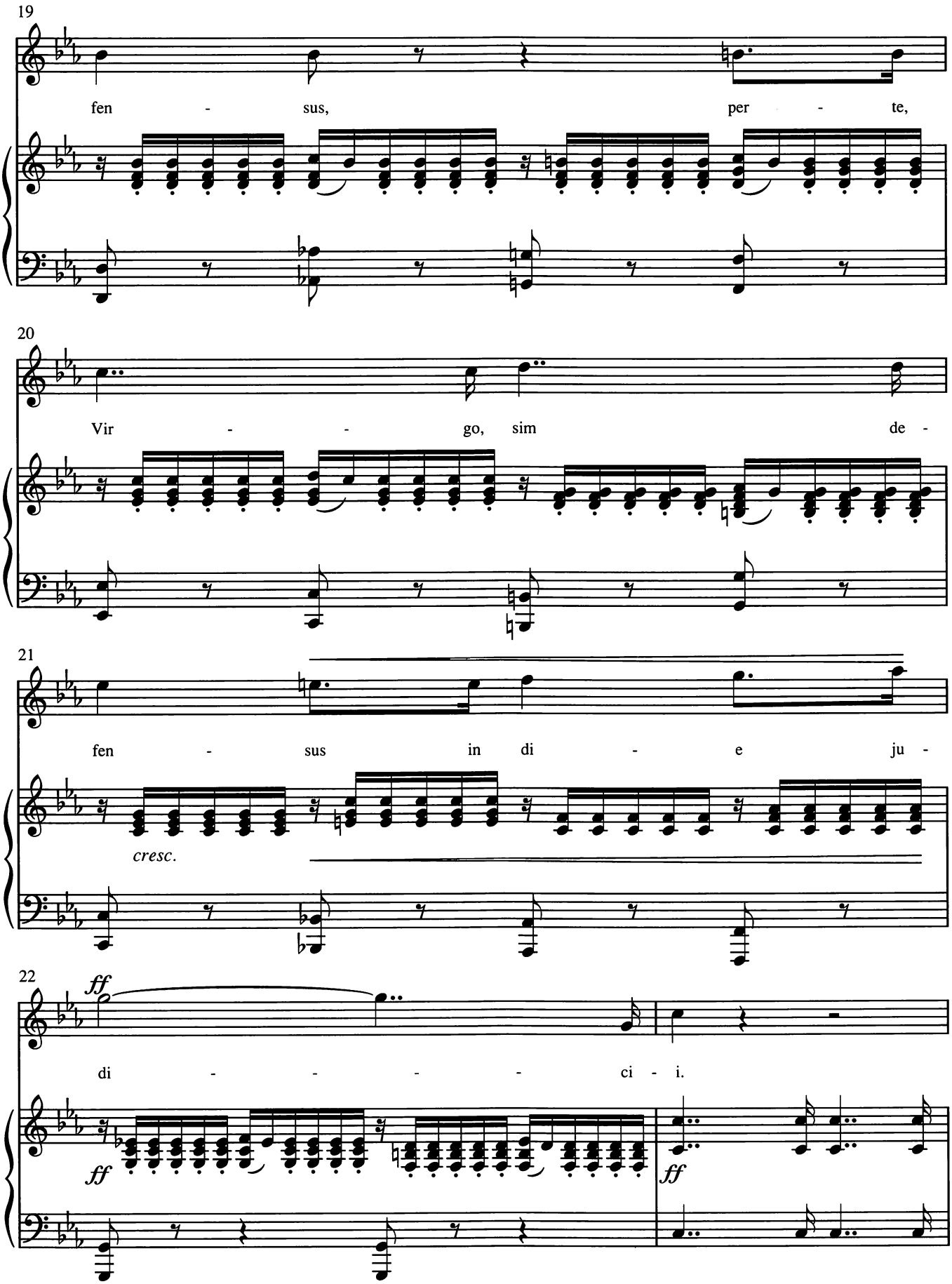
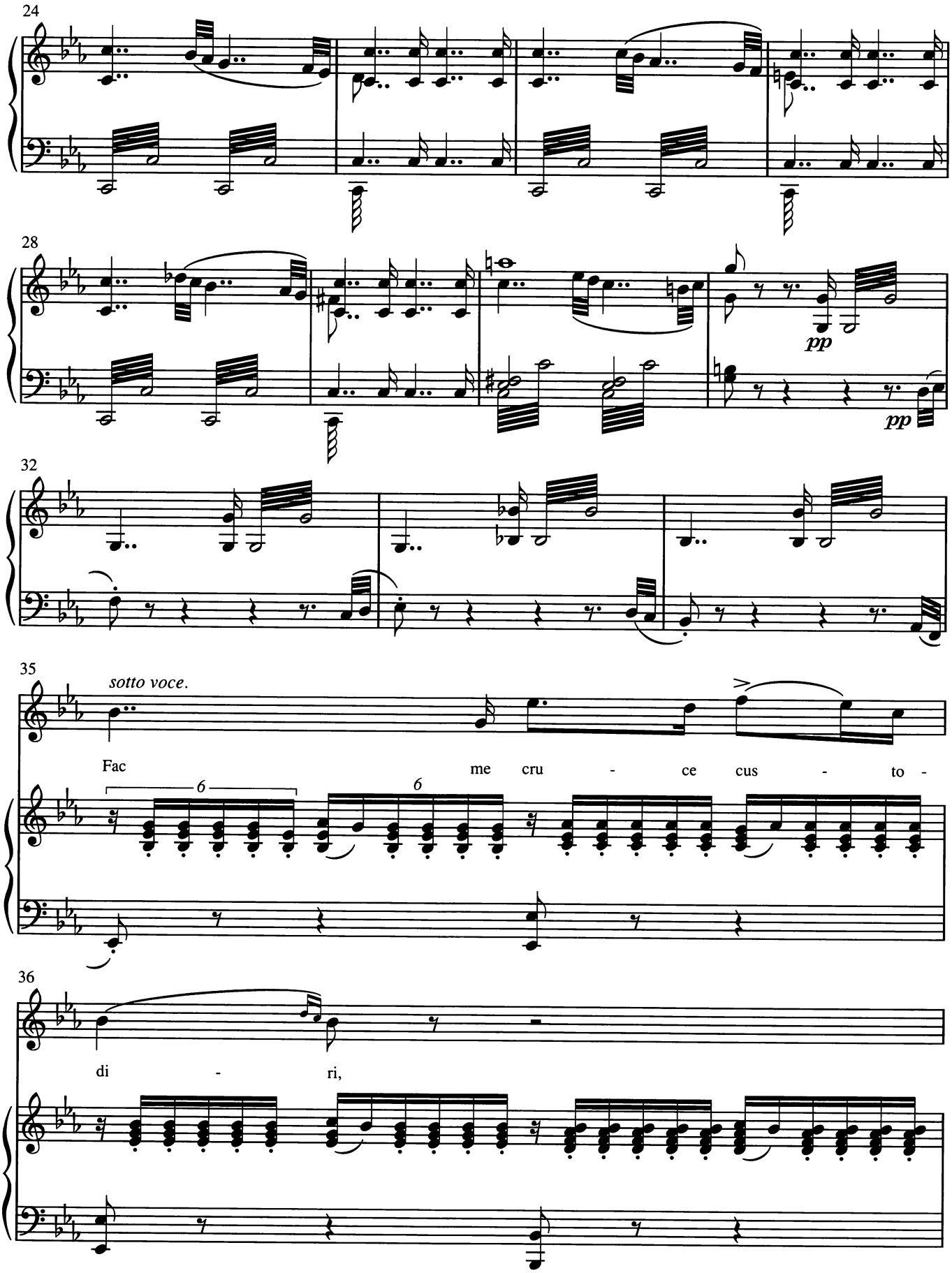
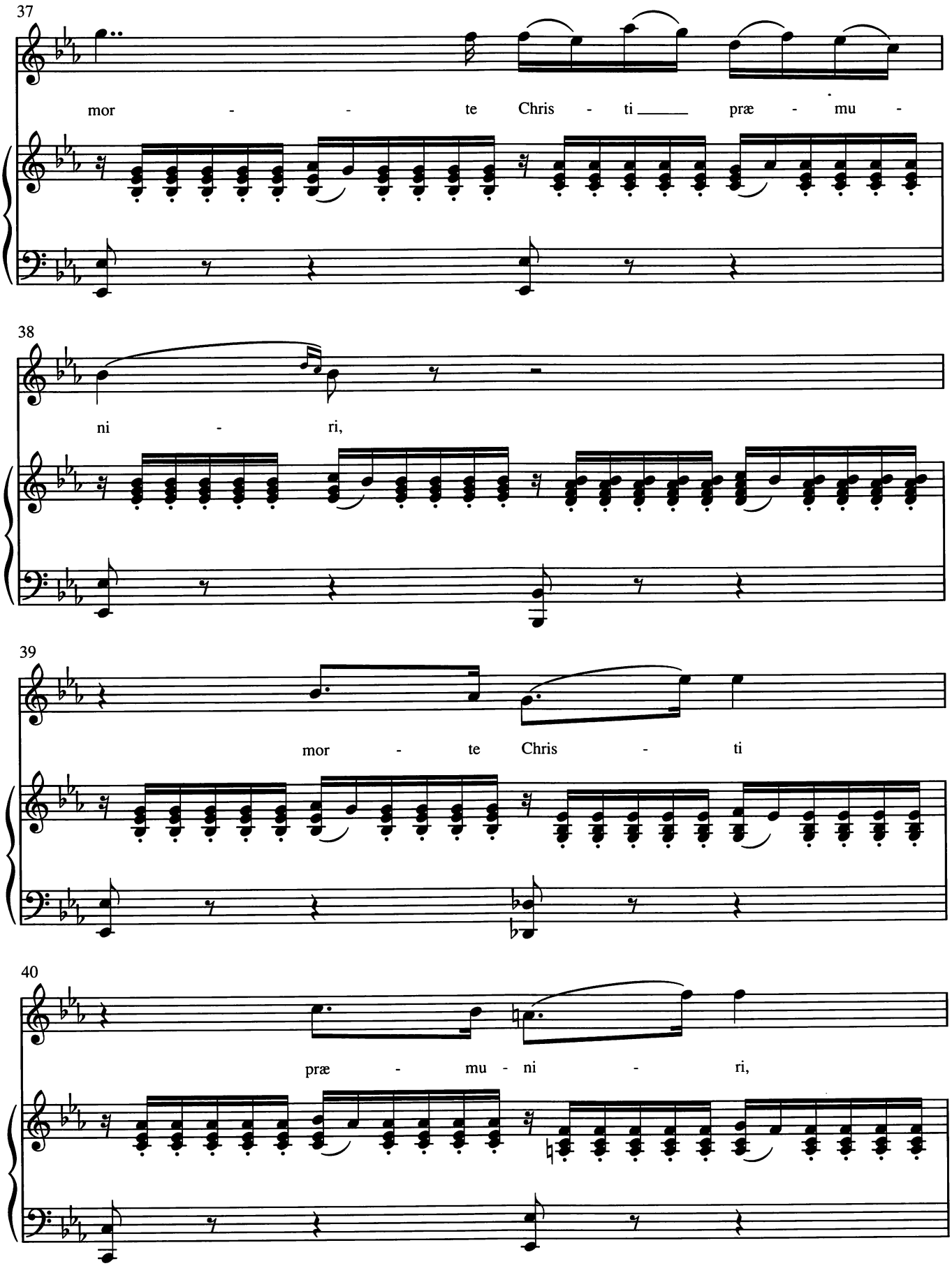
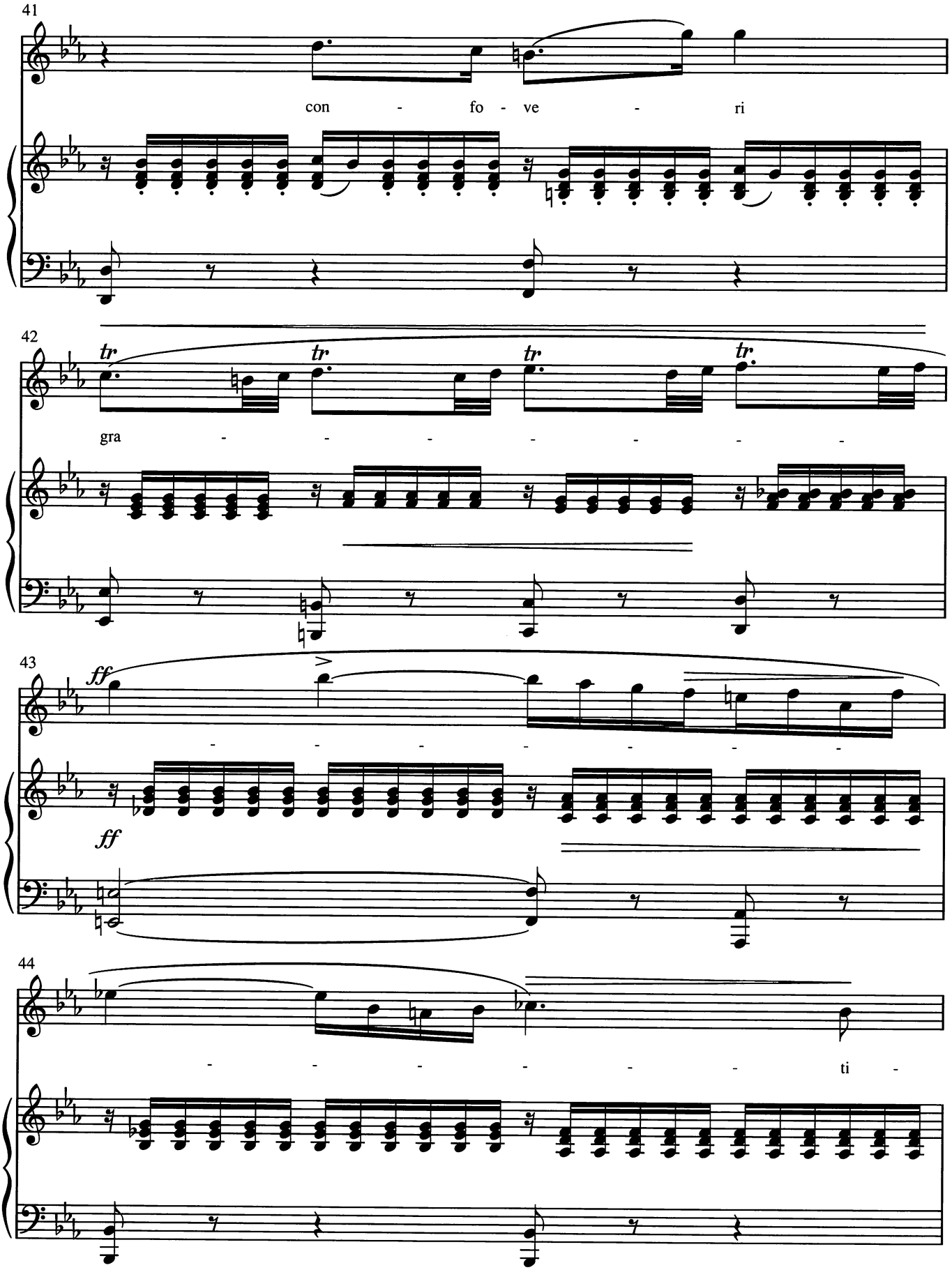
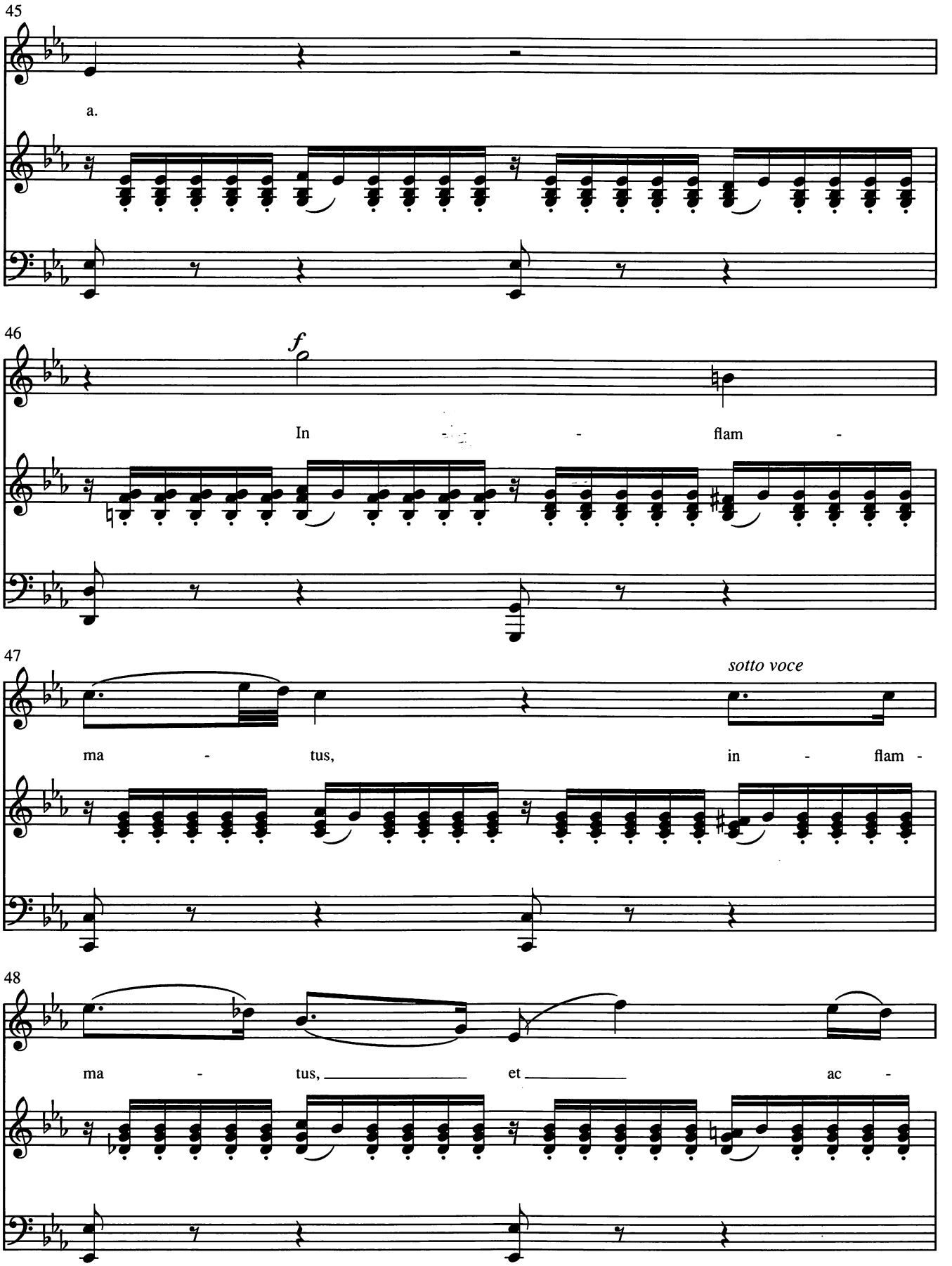
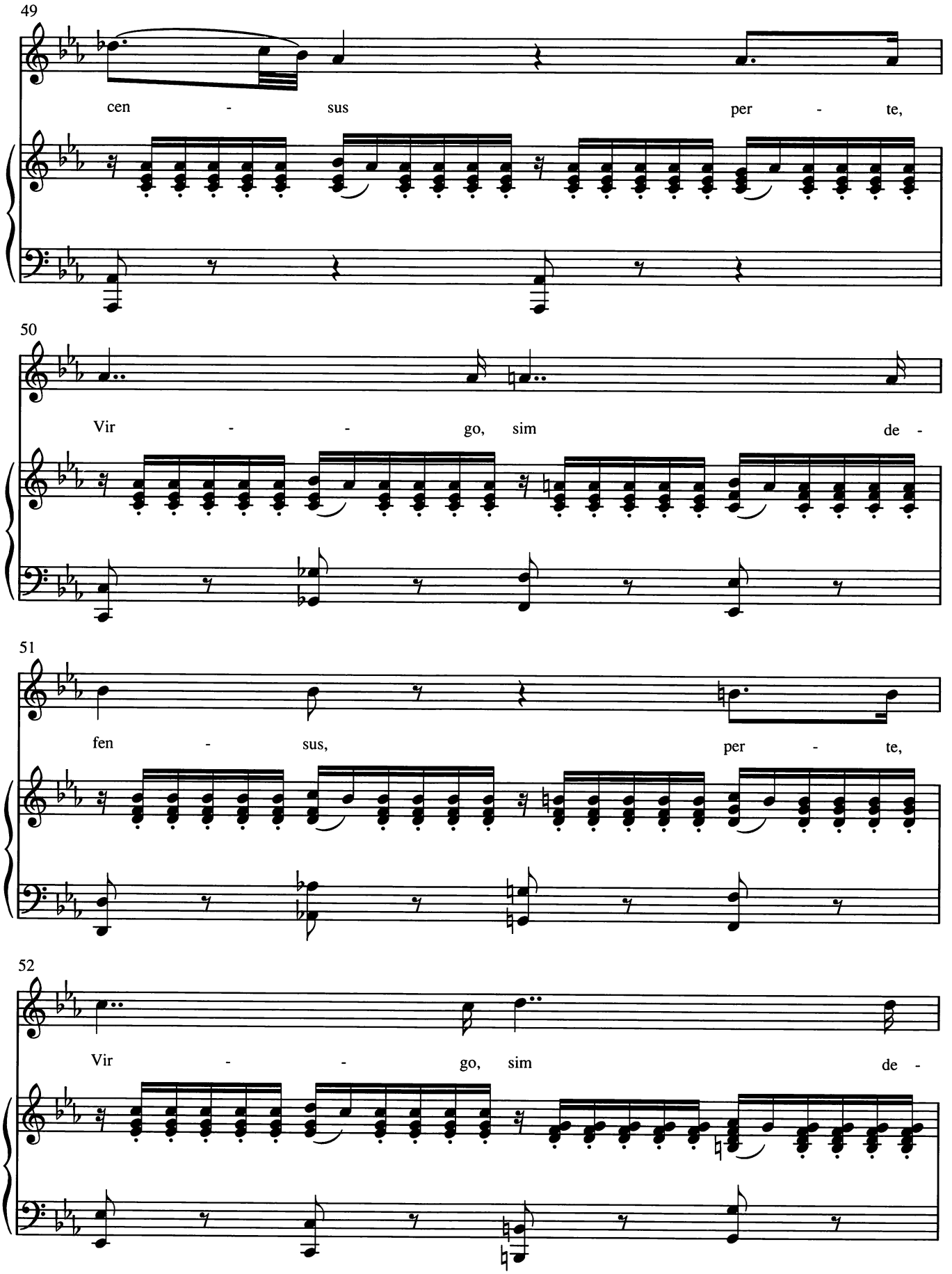
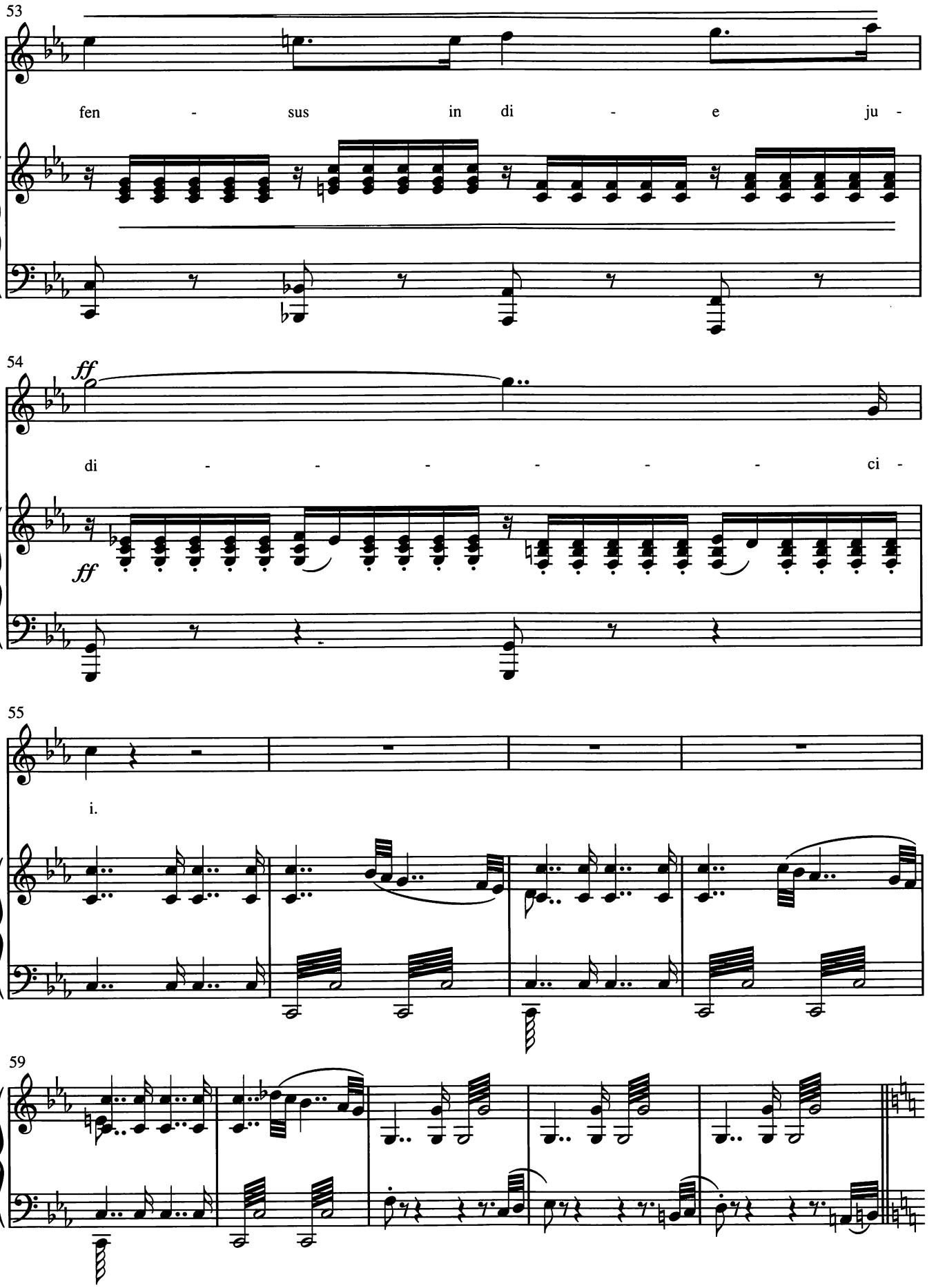
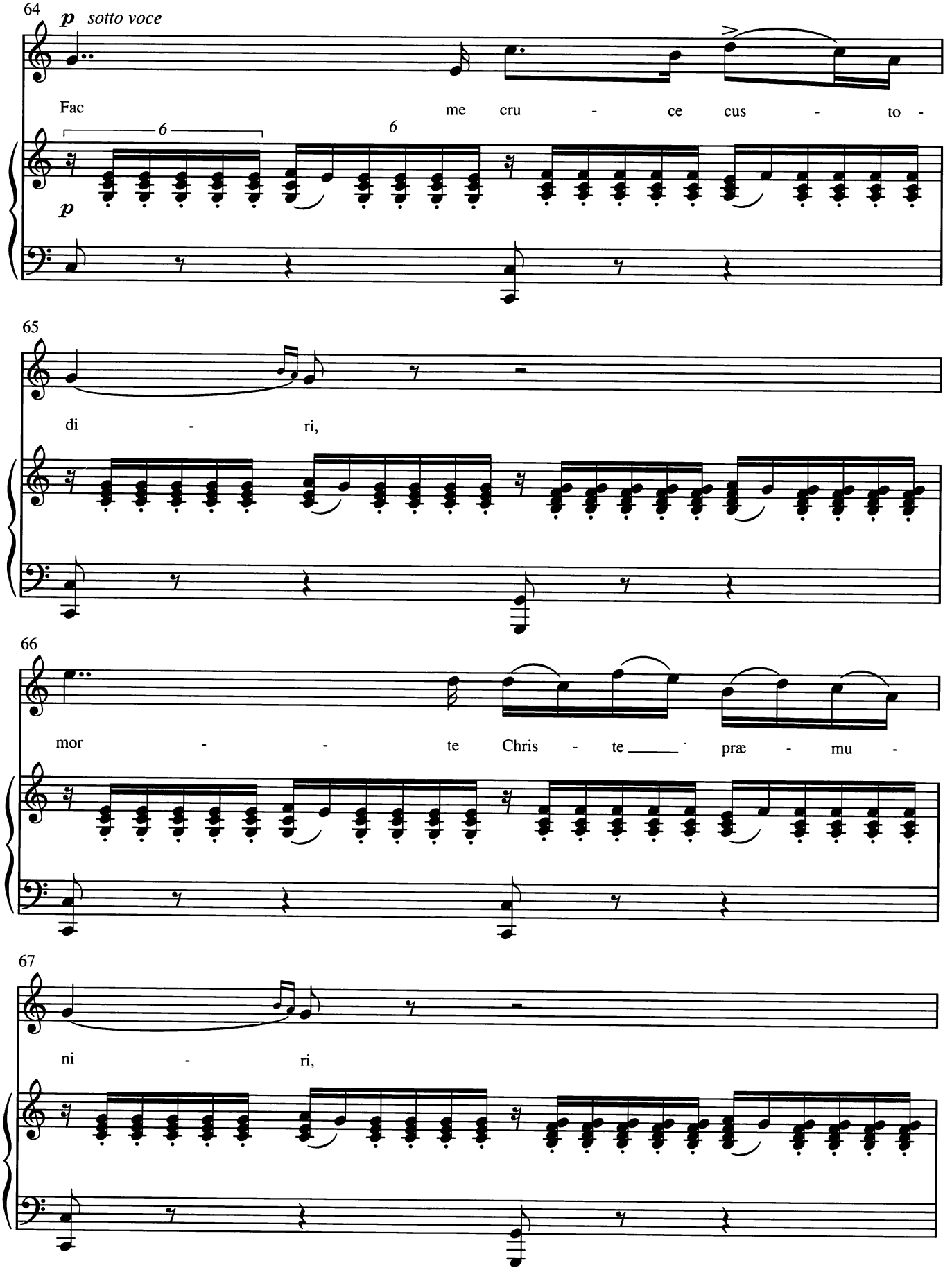
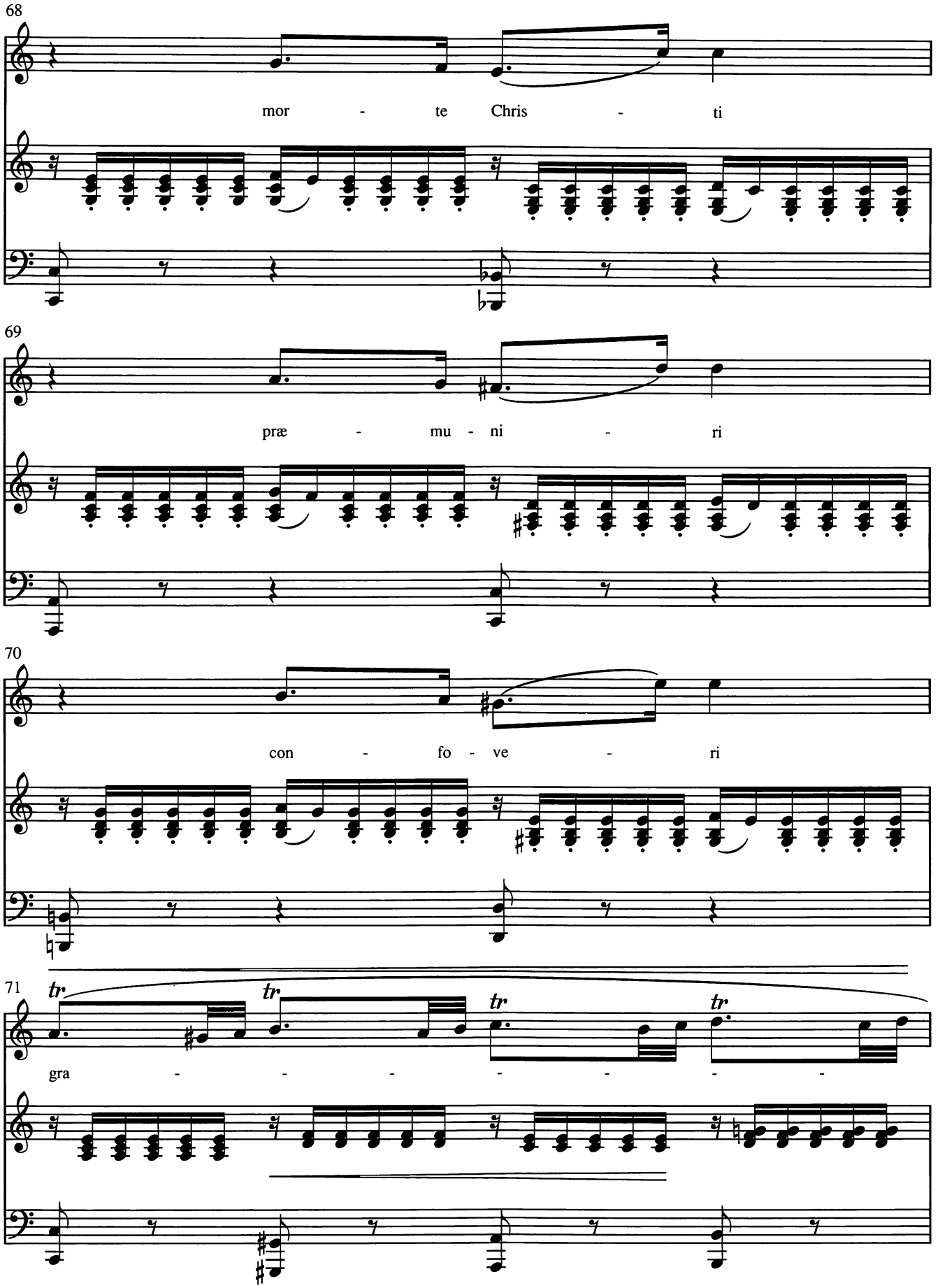
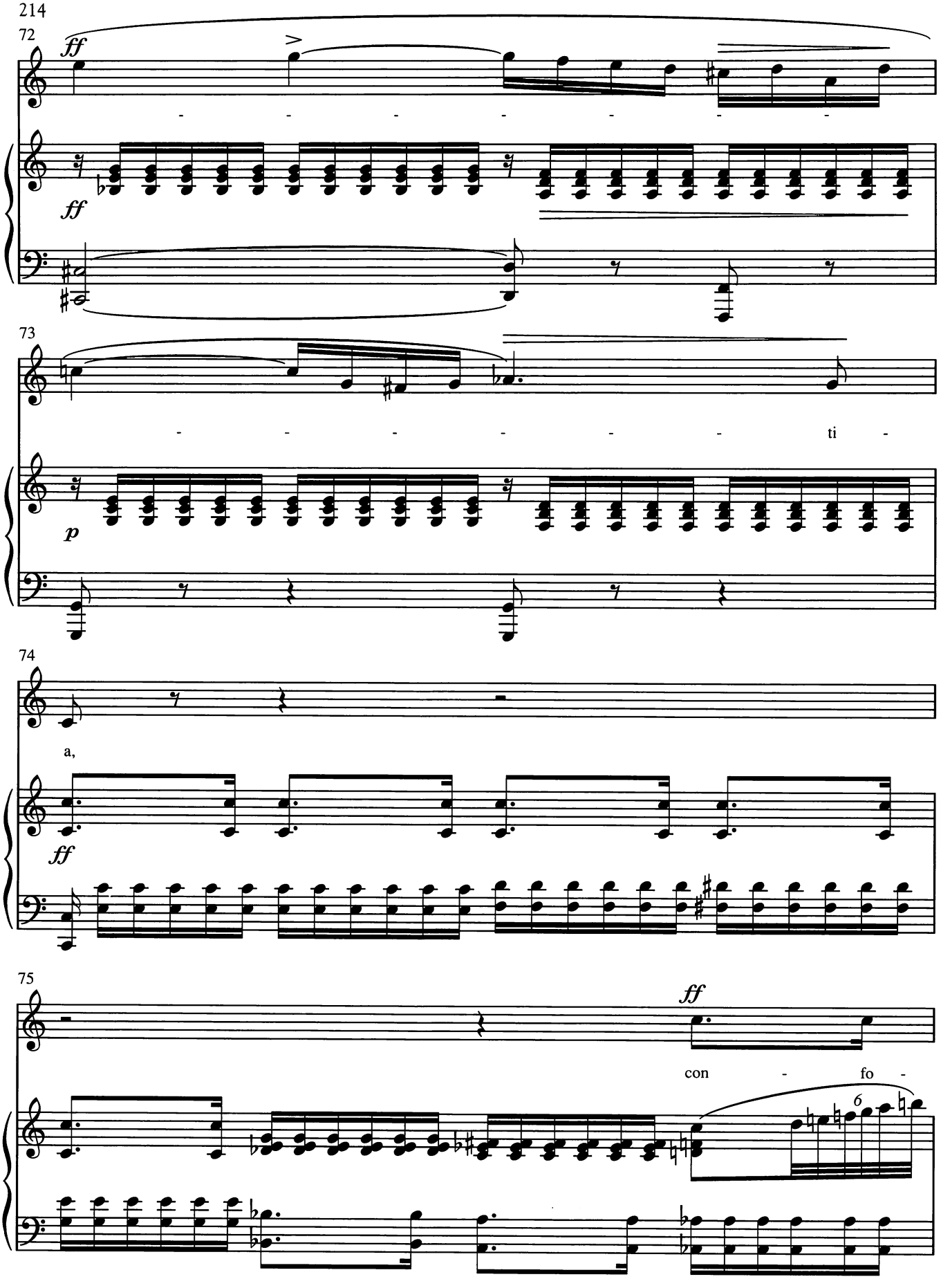
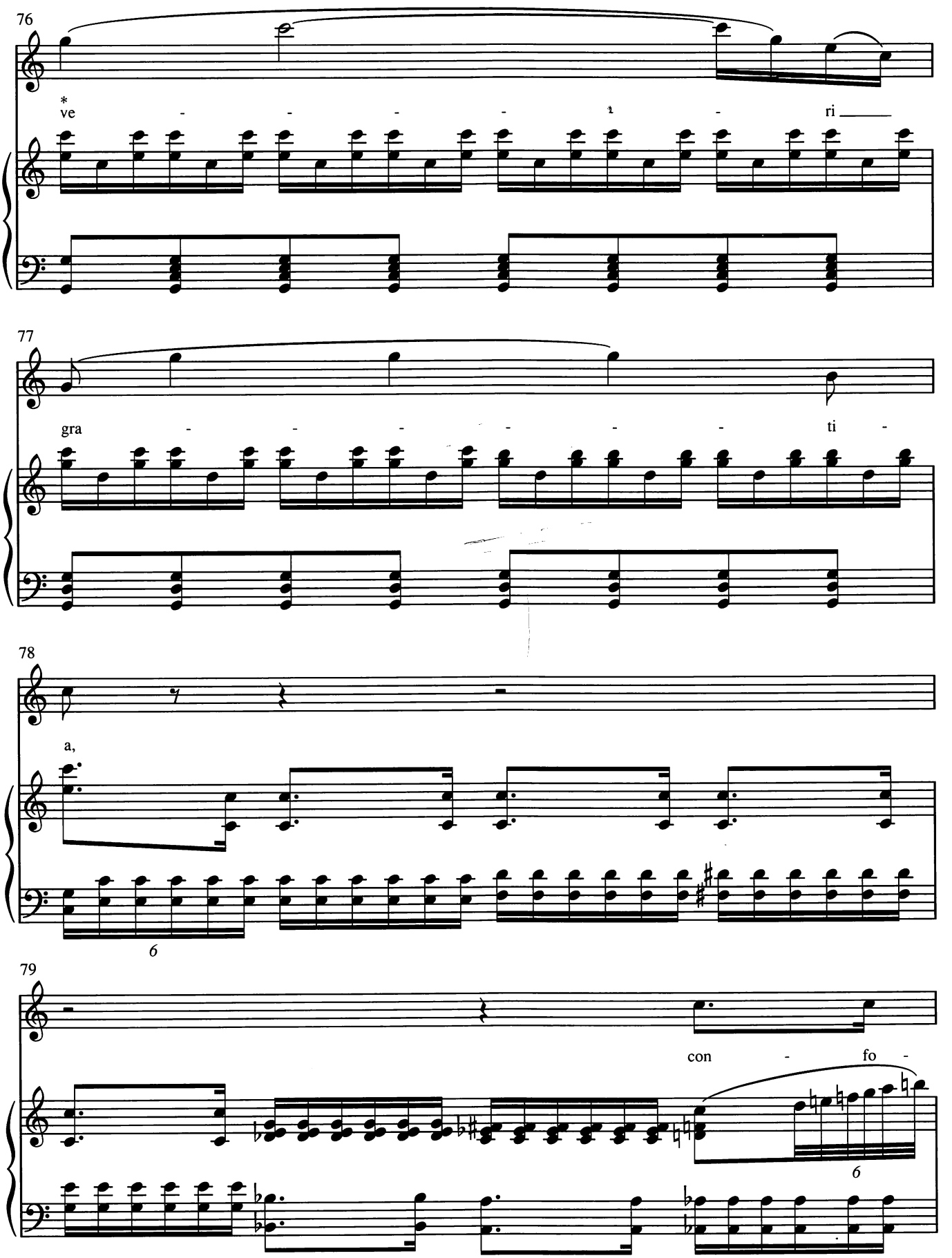

15
sotto voce
ma - tus, in - flam -
16
ma - tus et ac -
17
cen - sus per - te,
18
Vir - - go, sim de -

19
fen - sus, per - te,
20
Vir - - go, sim de -
21
fen - sus in di - e ju -
cresc.
22
ff
di - - - - ci - i.
ff
ff

24
28
pp
pp
32
35
sotto voce.
Fac me cru - ce cus - to -
6
6
36
di - ri,

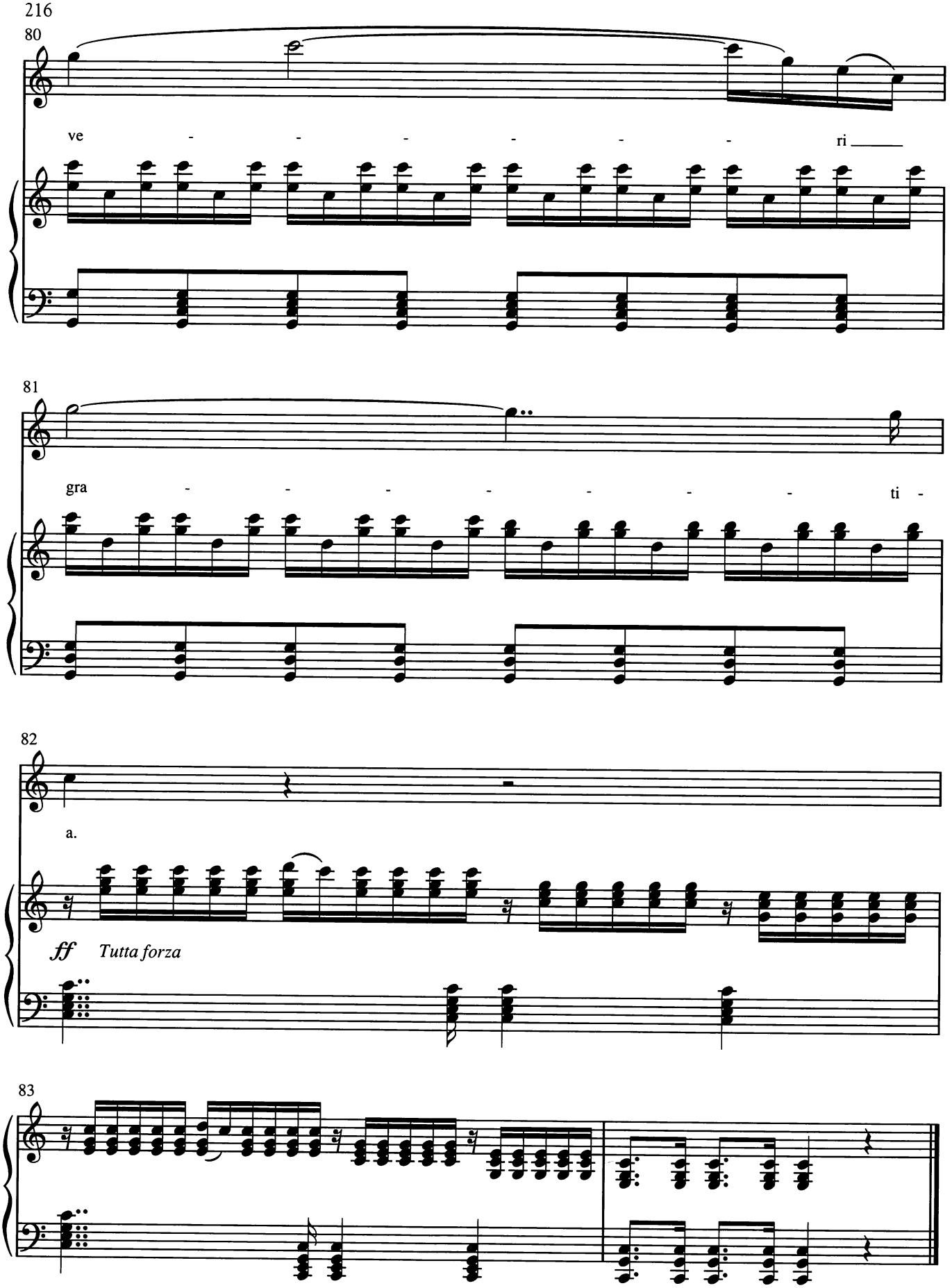

37
mor - - te Chris - ti præ - mu -
38
ni - ri,
39
mor - te Chris - ti
40
præ - mu - ni - ri,

41
con - fo - ve - ri
42
tr
tr
tr
tr.
gra - - - - - - -
43
ff
ff
44
- - - - - - ti -

45
a.
46
f
In - - flam -
47
sotto voce
ma - tus, in - flam -
48
ma - tus, et ac -

49
cen - sus per - te,
50
Vir - - go, sim de -
51
fen - sus, per - te,
52
Vir - - go, sim de -

53
fen - sus in di - e ju -
54
ff
di - - - - - - ci -
ff
55
i.
59

64
p sotto voce
Fac me cru - ce cus - to -
6
6
p
65
di - ri,
66
mor - - te Chris - te _____ præ - mu -
67
ni - ri,


68
mor - te Chris - ti
69
præ - mu - ni - ri
70
con - fo - ve - ri
71
tr
tr
tr
tr
gra - - - - - -

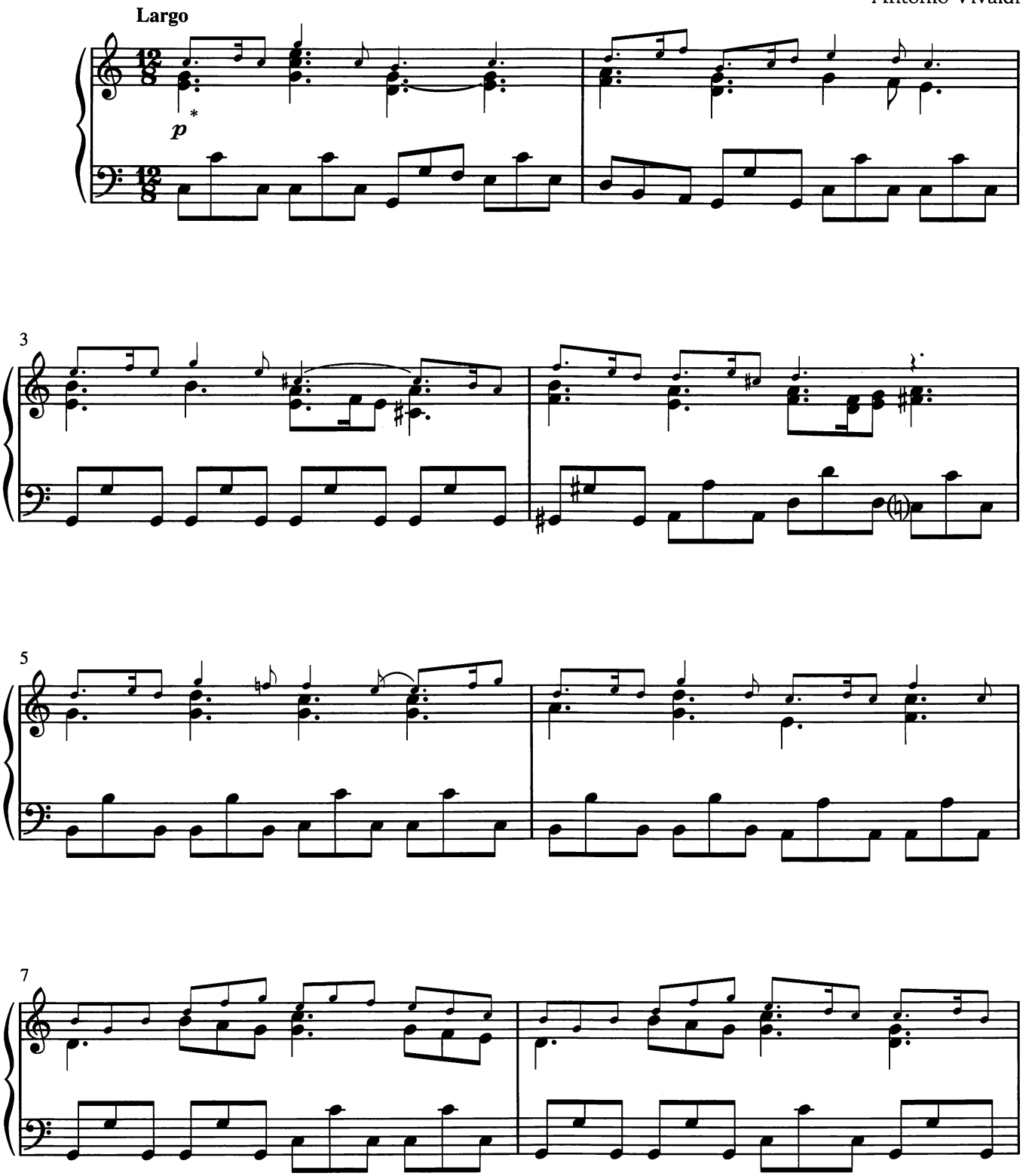


Optional cut to M. 80



*Measures 76-79 may be effectively cut in a solo presentation of this movement.

80
ve - - - - - - ri
81
gra - - - - - - - ti -
82
a.
ff Tutta forza
83

Domine Deus
from
GLORIA

Antonio Vivaldi

*The small notes in the keyboard part are to be played in the absence of a violin or oboe solo.

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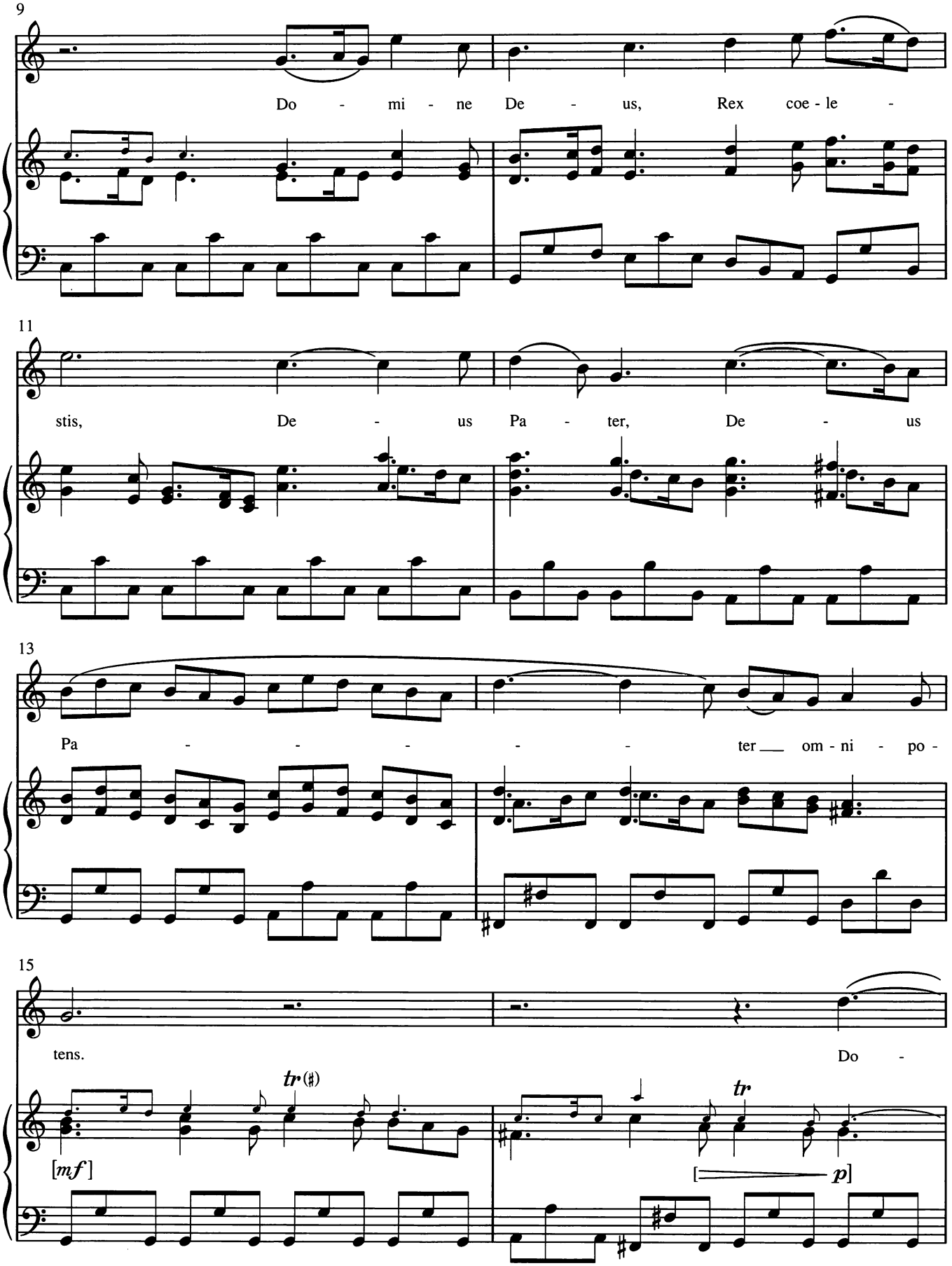
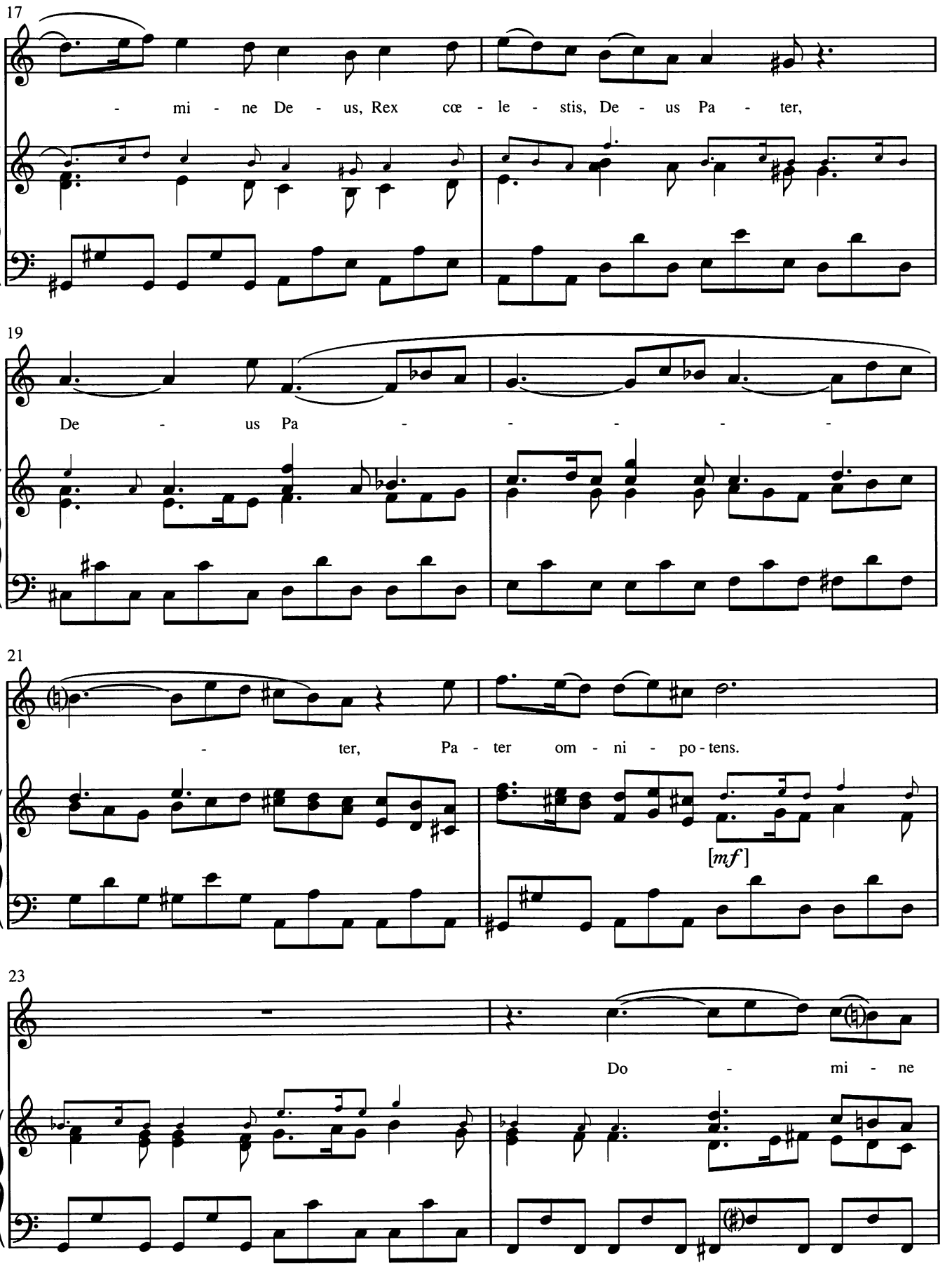
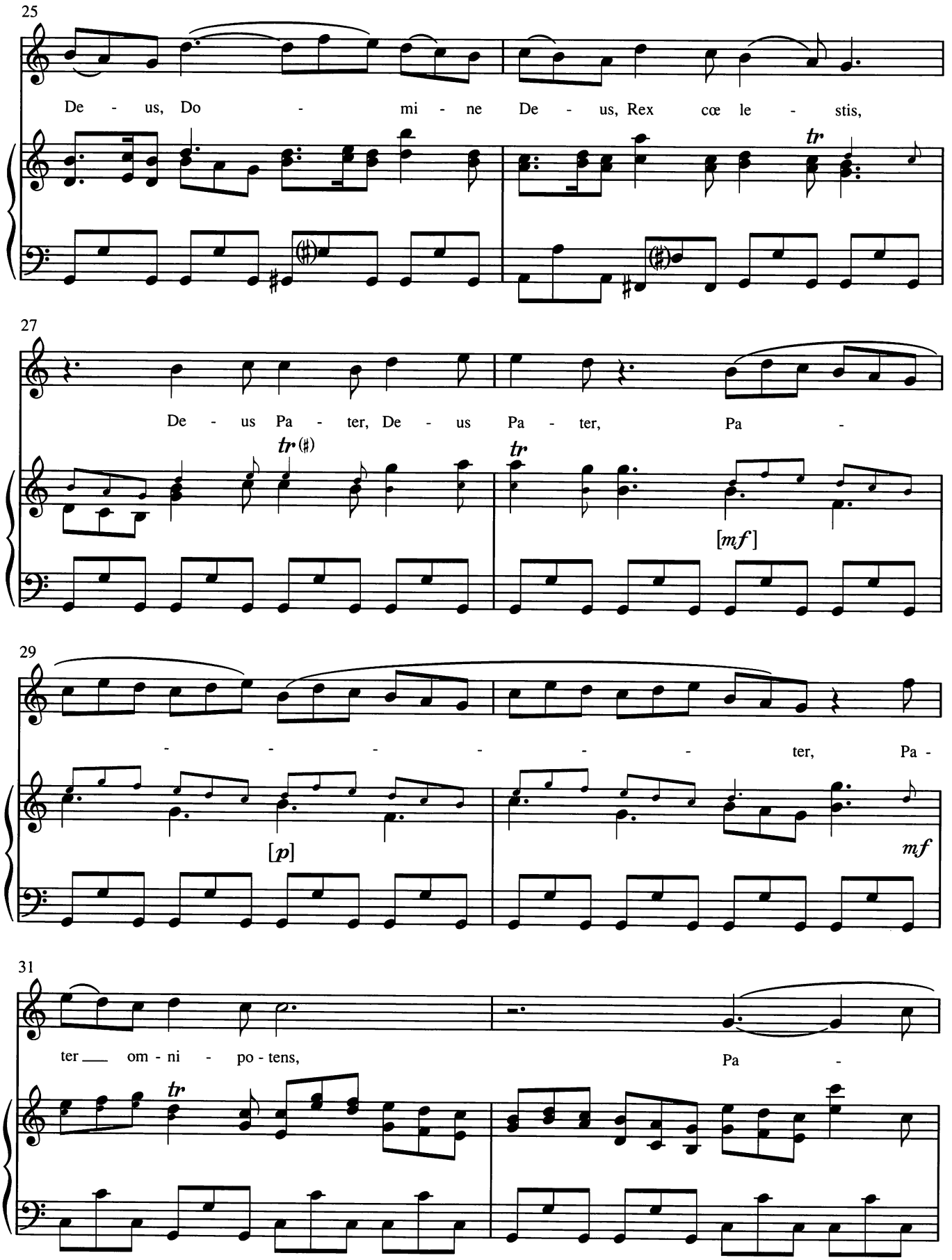
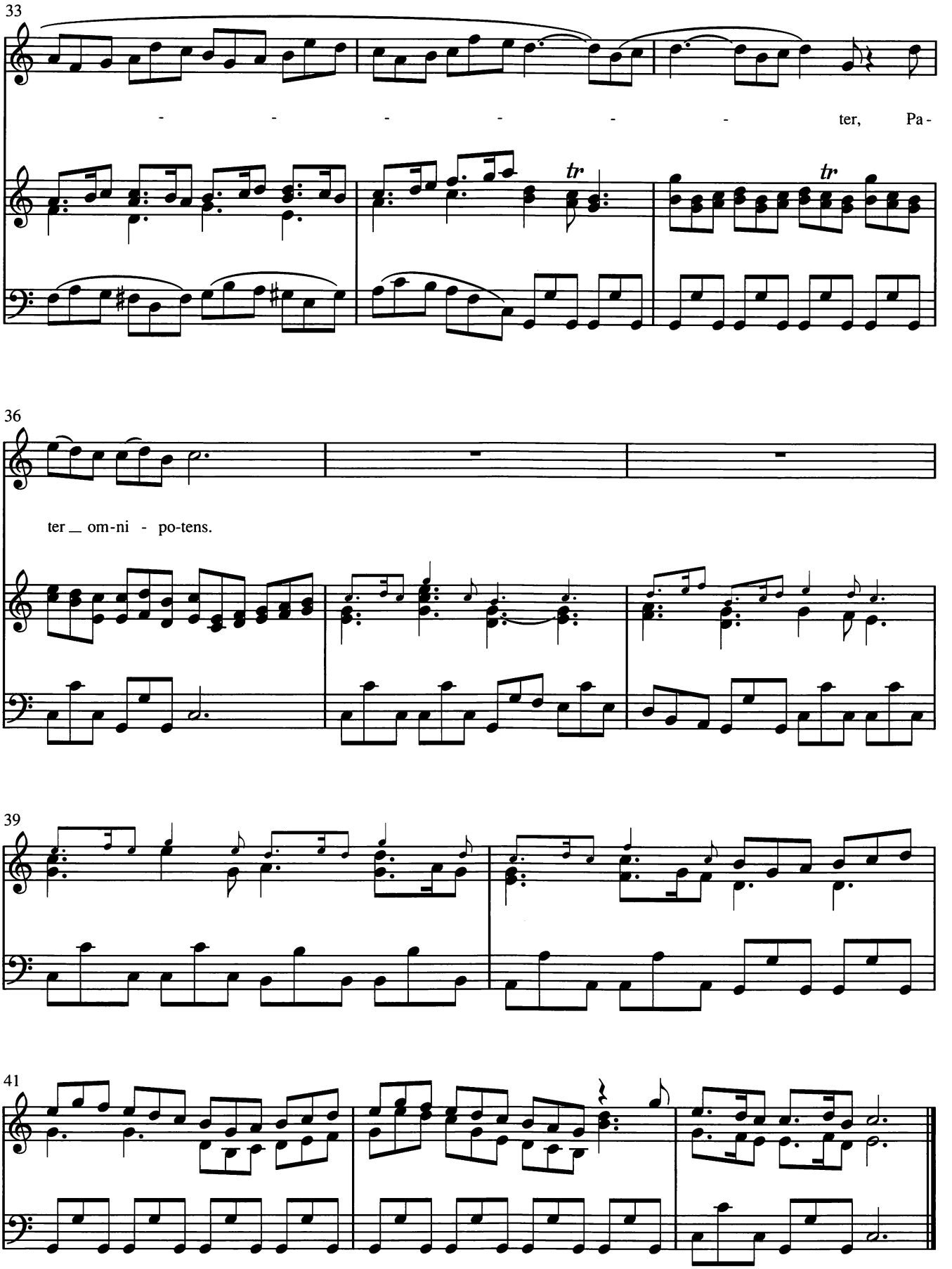
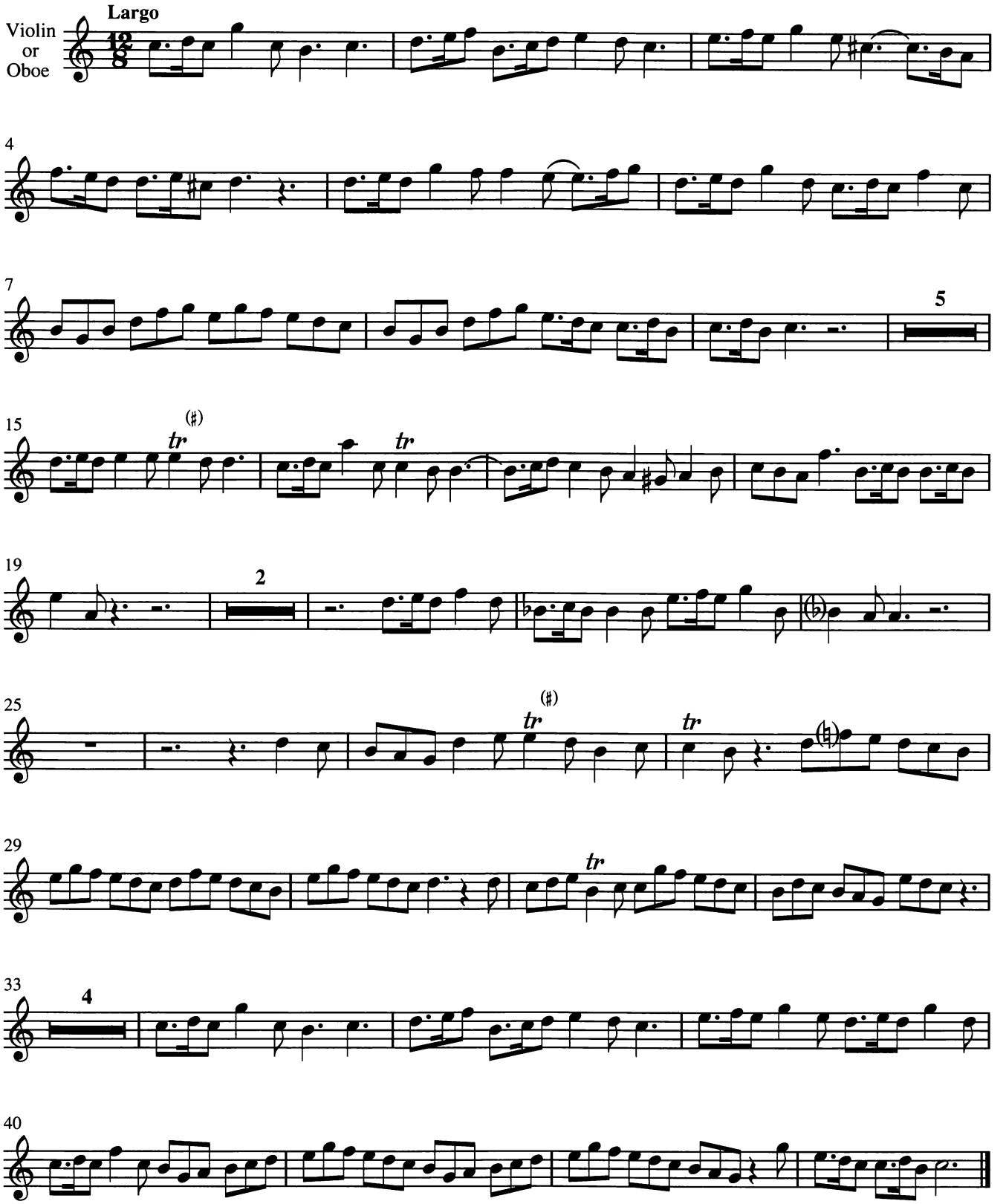

9
Do - mi - ne De - us, Rex coe - le -
11
stis, De - us Pa - ter, De - us
13
Pa - - - - - ter om - ni - po -
15
tens.
Do -
tr(♯)
tr
[mf]
[p]

17
- mi - ne De - us, Rex cœ - le - stis, De - us Pa - ter,
19
De - us Pa - - - - -
21
- ter, Pa - ter om - ni - po - tens.
[mf]
23
Do - mi - ne

25
De - us, Do - mi - ne De - us, Rex cœ le - stis,
tr
27
De - us Pa - ter, De - us Pa - ter, Pa -
tr(♯)
tr
[mf]
29
- - - - - - ter, Pa -
[p]
mf
31
ter om - ni - po - tens, Pa -
tr

33
- - - - - - ter, Pa-
tr
tr
36
ter _ om-ni - po-tens.
39
41

Domine Deus
from
GLORIA

Antonio Vivaldi

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